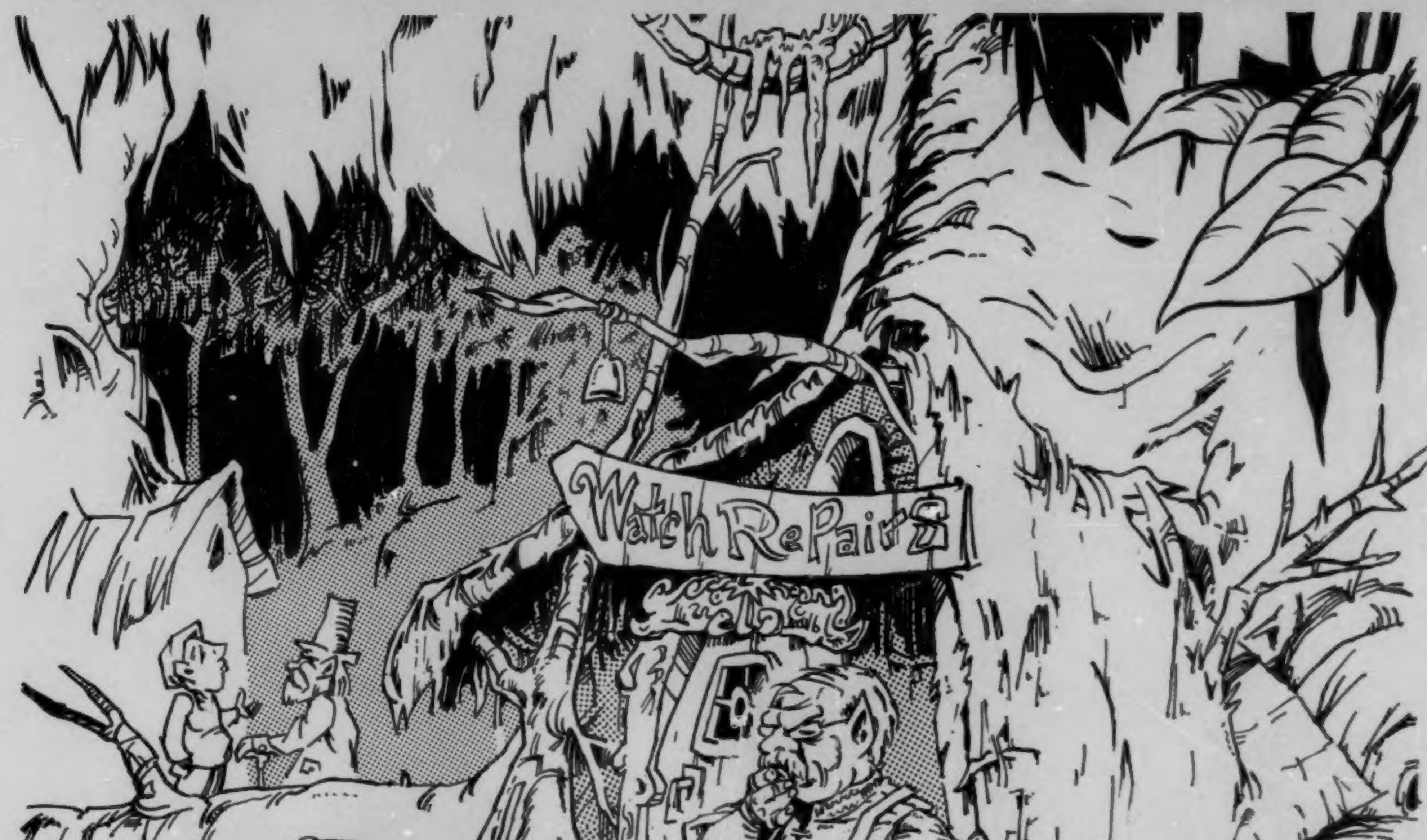
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FUNNYWORLD 9

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BARKS!
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FUNNYWORLD

An amateur, non-profit magazine devoted to comic books, comic strips, and animated cartoons. No. 9, May 1968 issue. Published irregularly by Mike Barrier, 5112 P Street, Little Rock, Arkansas 72207. Single copies, 50¢. Subscriptions, $1 for two issues. No subscriptions accepted past No. 11. Also available free for published contributions of art, articles, reviews, letters, Questions, Answers, news, historical anecdotes and the like. It's advisable to check with the editor before submitting any art, articles, reviews, or other large-scale contributions. Also available free to interested professionals in the comic art field. Except as noted otherwise, entire contents copyright (C) 1968 by J. Michael Barrier.

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ILLUSTRATIONS: The front cover is by George Metzger, the back cover by John Fawcett; in both cases, Bill Spicer provided a generous assist with layouts. Bill also designed the title page for the Chuck Jones article, and the title lettering for the Barks Bibliography. The drawing on Page 3 is by George Metzger. The drawing at the bottom of Page 11 is of Wile E. Coyote, one of Chuck Jones' most famous characters, and is copyright by Warner Brothers Cartoons, Inc.

The Funniest Animal

FUNNYWORLD HAS LACKED A real editorial page so far; this page, if not quite that, will at least serve for scooping together some odds and ends that don't fit anywhere else in the magazine.

This is the first issue of FUNNYWORLD to be sold. All the others were distributed free, in return for contributions of some kind--letters, art, Questions, Answers, and so forth. Contributions will still bring free copies, but now money will bring copies, too. This policy was changed for two reasons: The magazine kept getting larger (and more expensive), and squeezing contributions out of many "subscribers" was an even more bothersome chore than keeping track of their money would have been. Even though FW is available for money, I'll still expect my readers to show some interest in the magazine beyond simply sending 50¢ for the next issue. If all I ever receive from you is money, eventually I'll send your money back. Along the same lines, while I'm not actually hunting subscribers (I won't be placing any ads, and I discourage reviews), neither am I turning people away at this point. Anyone who would be genuinely interested in what's going on in these pages is welcome as a subscriber, but I don't want anyone who "likes fanzines," or thinks he "might be" interested in Disney-type material. (A lot of young super-hero fans actually think you should be flattered when they express a tolerance for "funny animal" comic books or cartoons; they're surprised to learn that you'd just as soon they kept on despising them.)

Now that contributions are no longer necessary to receive the magazine, I may be pickier about the short letters and Questions and Answers and such that I print. However, I'm still pleading for contributions of the meatier sort. Letters like those that Richard Kyle and Steve Eng invariably supply...art like that on this issue's covers, by George Metzger and John Fawcett...lengthy, solid reviews like those I tried to write for this issue...articles like "The Lord of Quackly Hall" in FW No. 6...it's contributions like these that I really want. Those who supply them will receive both free copies of the magazine and my gratitude. (But please check with me first before contributing any reviews, articles or artwork; I'd hate to have someone put in a lot of work on something I couldn't possibly use.)

Contributions to the Barks Bibliography will result not in free copies of FUNNYWORLD, but in free copies of the completed Bibliography, or in discounts on it, depending on how much help has been given and how high the price of the Bibliography is. If the price is low, there'll be more free copies; if the price is high, there'll be more discounts.

Please notice, in the indicia on Page 1, that there's a limit on the length of subscriptions--I'm not accepting any for more than two issues. However, at the moment there's no limit on the number of copies of each issue that anyone may buy. If you want to buy an extra copy to mark up or something, feel free.

The Questions and Answers column this time contains what amount to some classified want ads. Since they take up so little space, I didn't think anything about including them. However, they did set me to thinking about whether FW should accept advertising. If I do, there won't be much of it, maybe just a page or two of classified ads. I tend to doubt that FW's circulation is large enough to make running ads worth the advertiser's money, but perhaps I'm wrong. If enough readers are interested, I'll start thinking about what my ad policy and space rates should be.

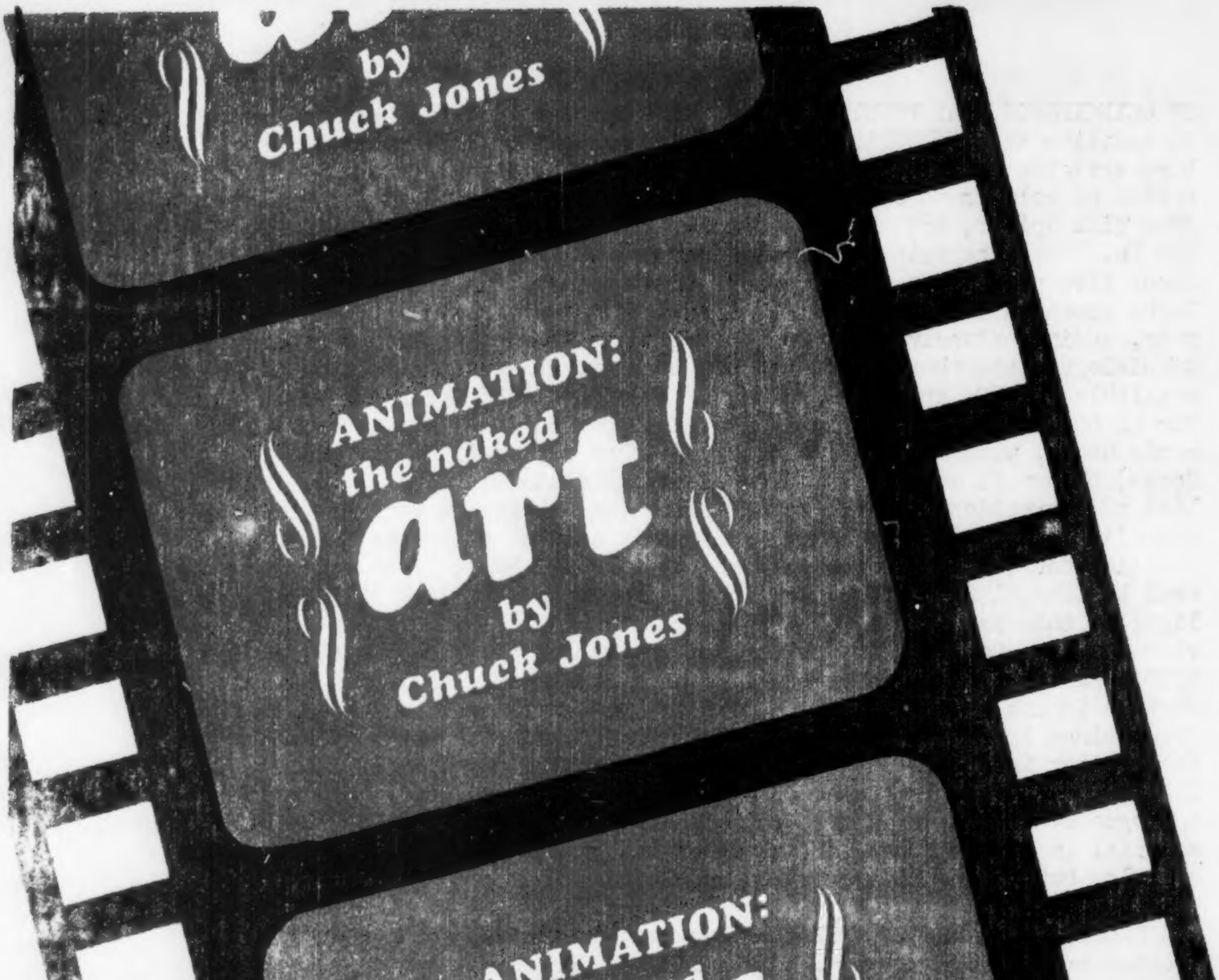
BY COINCIDENCE, MAY PROMISES to be "Mike Barrier Month" in comics fan magazines. In addition to FUNNYWORLD, two other fan magazines to be published soon will have articles by me. GRAPHIC STORY MAGAZINE No. 9 will contain the first in a series of columns to be called "The Sons of Aesop." GSM is available for 75¢ from Bill Spicer, 4878 Granada Street, Los Angeles, California 90042. COMIC ART No. 7 will contain the revised version of "The Lord of Quackly Hall," now about five pages longer and several times better than when my article on Carl Barks appeared in FW last year. I revised the article a second time early this year, adding extensive sections on Donald Duck's personality and Barks' handling of dialogue, and there's now not too much ground left uncovered. COMIC ART is available for 50¢ from Don and Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060. The Thompsons have also published a checklist of the Dell one-shot comic books, with listings of other one-shot series (like the McKay Feature Books) thrown in as a bonus. The checklist costs $1, plus 10¢ if you want the list of corrections they'll supply later (and there are some errors in the checklist; not many, but enough to justify a sheet of corrections).

Another worthwhile fan magazine is VANGUARD No. 2, available for $1.25 from Paul Leiffer, 142 South Wrexham Court, Tonawanda, New York 14150. The highlight of this issue is a multi-part article on Mickey Mouse, including an interview of Floyd Gottfredson, writer and artist for the Mickey comic strip since 1930. Malcolm Willits also provides an exceptionally well-done summary of the serials in the comic strip from 1930 to 1942, with cross-references to their reprintings in WALT DISNEY'S COMICS & STORIES and elsewhere. There's also an interesting interview with the head of the publications department at the Disney Studio, a filmography of Mickey Mouse cartoons, and a prologue and an epilogue by Willits that are, regrettably, a little purplish. The rest of the material in VANGUARD may fall short of the standard set in the Mickey Mouse article, but it's an issue not to be missed.

THE BACKLOG OF CARL BARKS STORIES has been exhausted, and now no Barks stories are being reprinted. UNCLE SCROOGE for the last two issues has been in the hands of other writers and artists, and has become just another third-rate comic book. However, a new comic strip that appeared early this year makes up in part for Barks' loss. "The Adventures of Fritz" by Robert Crumb takes up two pages every month in CAVALIER. "Fritz" is the first unabashedly adult "funny-animal" strip I've ever seen, and about the only animal strip today worth reading.

Speaking of Barks, an article on The Old Master is schedule to appear before long in CHEETAH, the new aboveground-underground magazine for people who would like to be hippies but haven't got the guts. The article, by Dick Blackburn, will be Barks' first mention in the national press—will be, that is, if CHEETAH lasts that long. I hear it's in trouble.

John Baldwin, 918½ Huron Street, Toledo, Ohio 43604, wants to buy copies of FUNNYWORLD Nos. 1-6 if anyone is interested in selling.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CHUCK JONES, director of many of the greatest Warner cartoons during his long stay at that studio, and now head of MGM's animation department, gave the opening speech at last year's World Retrospective of Animation at Montreal. With Mr. Jones' permission, the transcript of that speech is being published in FUNNYWORLD. The first half appears in this issue, and the second half will appear in FW No. 10.

PREFACE: It is said that in the first four years of his life a child will learn over 75% of all he will ever learn in his whole life. Learning to squirm, to crawl, to walk, to button his pants, to tie his shoes, to obey, to disobey, to rationalize, and to speak are in aggregate so complex and demanding that he can, in fact, survive on only what he has learned in those years.

After the showings of early animation at the Montreal Animation Retrospective, I see no reason to doubt that animation had learned 75% of every basic it would ever learn before 1920.

Those Swedish films of Victor Bergdahl, particularly "The Centaurs," contained nearly everything that we now know and use today including the supreme condition of all great art: Artlessness, a carefree ingenuousness that made it all look easy.

How those people--Cohl, McCay, Bray, Messmer--were able to copy everything we are doing today fifty years ago can only be reconciled by the coining of a new term, "anticipatory plagiarism."

Certainly our grandfathers in animation are telling us one thing quite clearly: "It is foolish, meaningless and wasteful to pit one school of animation against another. We tried nearly all (including some you have not) and found them all rewarding. You cannot in your lifetime exhaust the possibilities of a single school." It was one of the most moving moments of my life, and I am sure we all feel deeply indebted to the National Film Board people for making it possible.

I want you to know I am very proud of my original title for this address:

"ANIMATION, THE NAKED ART"

It was designed to get your attention. It seems to me to have everything: Dignity, Pertinency, Sex. I've noticed that when you put the word "Naked" in a title people pay attention..."Nude" doesn't come off quite the same way; nude people for instance are not naked. "The Nude Runner" with Frank Sinatra would have hardly the appeal that "The Naked Runner" would have.

Breaking it down we find that "Animation," "Naked" and "Art" could hardly be improved on as elements. I'm a little disappointed in the word "The" creeping in there but leaving it out tends to make it sound like a question, "Animation, Naked Art?" Provocative all right, but it leaves the speaker in a tenuous position. One feels he may not know what he is talking about and in the present case one could be quite right in this supposition.

I have worked in animation most of my life. And I have found use for the word "the" occasionally. Most of us have had naked moments one way or another, some of us have been fortunate enough to make rather a hobby of it. But the term "Naked Art," although it has meaning to the animator, is a little pretentious. I have always been a little itchy about the use of "art" and "artist" as a self-applied appellation.

A young man was once sent fresh from Columbia University with a mutual friend's introduction to Robert Frost. Frost scanned the young man's writings, then looking quizzically up through his craggy white brows he asked, "What do you do, son?" The young man drew himself proudly up, he was after all one with the great Frost. "I am a poet," he said. Frost gently answered: "The term 'poet' is a gift word, son, you cannot give it to yourself."

The term "artist" or "animator" are gift words too and yet they are employed as self-description by an astonishing number of our colleagues.

The Marx Bros., Laurel and Hardy, Harold Lloyd, W. C. Fields, as well as Chaplin are now considered to be artists, but I grew up in Hollywood when they were at the height of their power and I know that the term would have staggered and surprised them. They were honestly and simply trying to make funny pictures and they had one hell of a lot of fun doing so. They were about as aware of dramatic and comedic theory as a bunch of otters, they were a joyous, funny, often drunken, usually wild and impetuous group and all I wanted in the whole world when I grew up was to be one of them. This horrified my mother, who felt that the mayhem and violence of the Keystone Cops, Larry Semon, and even Chaplin when, for instance, he gassed or blew up people, was hideous fare for my budding libido.

SHE WAS RIGHT, because when I did kind of grow up only to have my hideously budded libido find that the one-reel comedy was no longer about, I managed to stumble into another kind of company of comedians who would have been just as unaware to find themselves characterized as "artists." Nevertheless, Tex Avery, Friz Freleng, Ham Hamilton, Hugh Harman and Rudy Ising, Hanna and Barbera of the great Tom and Jerries, Grim Natwick, Bobe Cannon, Ted Sears, The Fleischers, Walt Fritz, Paul Terry, Shamus Culhane, Bill Littlejohn, Ken Harris, Pete Burness, Emery Hawkins, to mention only a few of those who were doing animated short subjects and are "artists," and all of them were working in a field which was a logical extension not only of the motion picture itself, but of the old one-reel-live-action comedy. My experience has been all in the American theatrical and television field so my talk today is primarily concerned with this aspect, or facet of a many-faceted field.

I have been invited to lecture (this last year) to several rather diverse audiences: The University of Kansas and San Francisco State, the Convention of National Commercial Banks, the Western Association of Campers, the Western Meeting of Nursery Schools--once they find you will lecture for nothing the list grows and any association with Hollywood still has a clinging appeal. Lecturing can be fun too, and stimulating, particularly when your audience accepts you as an authority and has no way of proving you are not. I accepted this assignment grudgingly because speaking to experts is similar to being scalped, and being scalped, as Mark Twain once noted, can never be an unqualifiedly pleasant experience. Nevertheless, I accepted because I wanted to pay tribute to the men who made me possible, and secondly because I really don't mind being scalped by those I admire...At least it represents a kind of attention.

This may be the largest gathering of representative animated cartoonists ever held. Each year, alternating between Annecy, France, and Mamaia in Romania, an Animated Festival is held, but while the United States and Canadian representattion is surprisingly high, it is disproportionately low.

I remember once hearing Oliver LaFarge speak of a meeting similar to this in which he was privileged to speak to the largest representative group ever assembled in his field. In fact, he said, all of the men who could really understand one another in this field were assembled there in Colorado. There were just seven of them, and it was the high moment of his life. His field might be described as Anthropological Linguistics. A rather specialized field, to be sure, but a fascinating one in which the movements of tribal peoples are traced by the words they leave behind, the artifacts of language. A high plateau nomadic people such as the Navajo might, for instance, have a word for canoe or white bear, although they would have no use for one or memory of the other. By scouting out, the Linguistic Anthropologist may find where these words came from and where they went next and thus trace the migration and fluctuations of population movement. As I said, a fascinating but incredibly complex field of study and my description of it is about as comprehensive as the series of little stick figures we used to draw on our school tablets is a comprehensive description of animation.

Yet that description of animation while non-comprehensive is absolutely accurate, and having offered that, anything more is only sophistication and embellishment. For even today those dancing sticks are the absolute of the art of animation, just as the essence of painting is the application of pigment to a reasonably flat surface, the essential quality of sculpturing is a three-dimensional representation created with some solid material.

Animation can be created without any embellishment whatsoever, for an audience of one, and without a camera.

Anything that squiggles, wiggles, waggles, will likely excite in us a feeling of stimulation, an emotional reaction, even a revulsion. Since we all know that such reactions cannot, or should not, be aroused by inanimate things--that we should not be angered by a rake when stepped on in the dark, since it has no quality of life or intent. Breaking a golf club or throwing a tennis racquet is obviously a natural reaction against human qualities in an inanimate object, but what if he we had a tennis racquet that spread its strings ever so slightly and let the ball through? Or a golf club that went limp at the top of a back swing? Indeed we would consider it more diabolically alive than just when it misses a stroke. Inanimate objects are very funny indeed when they act at all. (Such as "Piano Movers" - McLaren's "Chair.")

Norman McLaren's delightful laughing squiggles and strokes brough universal and deserved praise, but I contend that their joyous life was the cause of it. Sure, each of us drew our own conclusions as to what the films meant, but very near the surface was an area of response that had very little to do with rationality, and indeed all of us react to other forms of life in quite different manners. A tumor is beautiful to a pathologist, herptologists have small sinewy evil snakes where other people carry watches. An entymologist may stroke a tarantula with more thoughtfulness and understanding than you spend on your own child.

Animation's potential and scope is so fantastic that it is literally boundless. In many parts of the world today great experiments are taking place, new thoughts, ideas, wild flights of fancy, much of it in surface techniques. Color, graphic breakthrough, startling, sometimes shocking and cruel subject matter, animation is being used as political commentary, abstract expressionism, pop and op experiments, stop live action, painted stones, self-cannibalism, textural adventures. Many of these films are shown only at festivals, others in art houses, some in theaters ar on TV.

In other places, notably the United States, many studios have been captured by an avalanche of network demands for low-cost Saturday morning television.

One team in Hollywood which once turned out eight to ten seven-minute shorts a year now turns out ten half hours a week--an increase from one hour a year to at least 130 hours, or a 13,000 per cent increase.

Some animators are getting wealthy--which is a happy novelty indeed.

Some of the best work being done in animation, both in the United States and throughout the world, is in the field of the animated commercials. Some are brilliant, nearly all are exquisitely timed and cut. This field may be the best training ground available for animators, directors, writers and designers. The disciplines are implicit in the United States: The film is one minute or less, it must tell a story, display a product, make a sales point, have a beginning, a middle and an end, be unique yet comprehensible and bear constant repetition. The best commercials, coming from studios like Pelican, Quartet, Storyboard and Film Fair, accomplish this remarkable feat with surprising regularity.

It is a pity that the experimentalists and the commercial animators could not exchange personnel occasionally, because the disciplines of commercial production would serve the laboratory animator well. Art and experimental films usually run three times too long. This is known as Gerber's Law. The commercial animator would benefit from a little soul-washing and freedom from the very disciplines his opposite needs. The average commercial director would feel grossly sinful if he had an extra 15 seconds to play with. (Such as Littlejohn's "Tiger Claws," Pelican's and Saxon's "American Airlines" commercial.)

I believe that every studio that makes a substantial income off this market owes a serious obligation to the future to pour part of it back--5%, 10%--into training programs, internships...but above all, to pure research. We are doing it at MGM--the trade unions support the idea; it is just common sense--not altruism.

There is a tendency in the history of any art form when a preoccupation with new instruments or unusual techniques preoccupy the time of the practicioners of that form and we get quaint and cacophonous sounds and sights in our galleries and halls. This is a natural occurrence, to be expected and enjoyed, but the tools of the artist have remained very much the same for hundreds of years and I cannot remember when the last valid musical instrument was introduced into an orchestra, perhaps because my father could not remember either.

It is well, I think, to learn from an Edward Steichen, who undertook a photographic assignment from LIFE magazine limiting him to a 30-year-old Brownie box camera. The result should have surprised no one: A series of exquisite, striking Steichen pictures because Steichen does not confuse a convenience with a necessity. Steichen and Brady are the same cut of man, and each would have flourished in the other's time.

Occasionally an artist should look at his tools and ask himself what he cannot do without the essentials--what he MUST have to pursue his form of expression in animation. In animation as different from other art forms. He MUST have only three things--a pencil, a number of sheets of paper, and a light source. With these he can animate, without them he cannot.

ALL OTHER ADDITIONS are conveniences and embellishments which shade his art form toward others. He does not even need a motion picture camera. The first valid animation, indeed the first motion pictures, were without such cameras.

One of the odd misunderstandings about animation even by those who work in the field is that an individual drawing has the same importance as an illustration.

Drawing is indeed important and great draftsmen as well as great animators are required for such episodes as Bill Tytla's in "Night on Bald Mountain"or Art Babbit's "Mushroom Dance." But a single drawing to an animator represents a time interval of 1/24th of a second.

Animation is a chorus of drawings working in tandem, each contributing a part to the whole of a time/space idea. If a single drawing, as a drawing, dominates the action it is probably bad animation, even though it may be good drawing.

In an illustrative way some excellent drawing may be seen on Saturday morning in the United States, shows like "Clutch Cargo," Hanna-Barbera's new "Shazzan," Filmation's "Superman," but the drawings are illustrations, not animation, which indeed they have to be in order to compete commercially.

Many of the greatest animators were and are men who became masters of their craft without once having to resort to a single drawing. They simply didn't think that way. Norm Ferguson, the great "Fergy" of Pluto fame, worked in a kind of fluid shorthand that caught the elements of motion in dazzling simplicity, was probably the outstanding example of the animator in his purest form. But Ham Hamilton, Ben Clopton, Ken Harris, and many, many others could not draw and found no need to draw in the conventional sense...which in no way diminishes their artistry, it simply identifies the form.

When Alexander Woolcott first saw "Snow White and the Seven Dwarfs" it was in pencil, or line test form. He said, "It will never be as good as it is right now."

Perhaps we all should exchange tools occasionally and those who work primarily with color and graphic design should be limited to animation in line form. Animators might be limited to the use of abstract form and camera movement, narrative cartoonists forced to use dialogue, and critics to make pictures.

Perhaps if we issued a theme to all studios throughout the world each year: Say "Midsummer Night's Dream"--Let each competing studio make a story-board to the best of their ability and talent, let these be sent to ASIFA or Montreal in sealed envelopes, resealed into identical envelopes, distributed at random and let each try theuse of another man's tools.

I believe it is time to stop using terms such as "full" and "limited" animation. What we all hope for is to have tools we need for any particular job. We should have just those and not one tool more, but we should not have one tool less either.

We should always be a little hungry, not starved--just hungry. It is good for the liver and stimulates saliva flow so we can spit on our more fortunate competitors.

But surely most animated cartoonists in much of TV programming production would like better tools. Economics have forced most animators into practices that are necessary for survival, as an industry and as individuals. But wouldn't it be nice if we all had the right to use the appropriate number of drawings, to have greater latitude in action and character and story content. Surely it would help the artist and, more important, the so-called viewing public.

What surprises me is the assumption that after so many years of extraordinary competence in entertaining, amusing, stimulating and pleasing the public the great animated cartoonists are suddenly considered to be inferior judges to many network officials. What surprises me even more is that we have so passively let these reins go. I think it time that we accept these people as gadflies on our rumps but that they are OUR rumps and that we are not used to being led around by our rumps.

I HAVE NEVER BEEN quite able to understand the theory that requires an innovation in any field to subsist on the destruction of a predecessor or a peer. David Low and Herblock can live advantageously in the same time/space continuum without disturbing the world balance. A Ronald Searle does not need to destroy or demean the memory of a Daumier.

Yet, in animation from the time that UPA gained the admiration and stirred the imagination of other animation studios until the present, many young cartoonists can only find satisfaction or security in their own work by frying it over the ashes of other methods.

For myself, I long ago gave up the idea of competition per se. Making films is not a foot race. Winning is not nearly enough. It may be a poor field, or a crippled field. Our unit won an Oscar once in a field in which there happened to be almost no competition at all. We would have been happy to accept it but the producer I then worked for got there first. He had nothing to do with the film so it didn't really matter to him if it merited an Oscar or not. But we should never let the glitter get in our eyes to the point where, in winning awards--that is, defeating someone else--we have accomplished anything meaningful. To the artist, there is only one kind of meaningful competition: And that is with himself.

Communication in our business is lamentable. I know Dick Williams, George Dunning and Guy Cote and have talked to them more often in the last few years than I have Bill Littlejohn, Ward Kimball or Jim Pabian. The last time I saw Bill Littlejohn was in France; Les Goldman and I went into business together in France; and I went to France in the first place because of Jim Pabian. So maybe we in Hollywood ought to move to Paris or Annecy or Montreal and get acquainted.

Now, one of the sad facts of life is that we must all make a living--and no man has the holy right to condemn another man for what he feels he must do to accomplish this.

Nevertheless, all of us owe something to the craft that supports this need. Many men here do this by producing television commercials, often very good ones, in order to have the time to do an experimental film or two.

Others are striving to brighten the caliber of the so-called half-hour children's shows, to not downgrade the level of their audiences...Jay Ward, Bill Scott & Co. have, I think, done particularly well here.

For myself, working with Les Goldman, Abe Levitow, Ben Washam, Maurice Noble, and others, the field of commercially acceptable animation shorts for theatres has allowed me a surprising amount of space to move around, and now that shorts are becoming more difficult to justify from the cost factor, I am moving into the area of the TV special with people like Dr. Seuss, Walt Kelly, Ray Bradbury and into the production of a theatrical cartoon feature, "The Phantom Tollbooth," enthusiastically and generously backed by Metro-Goldwyn-Mayer.

My problem was, and is, that I must insist on working with the tools of my trade, utilizing the methods with which I am familiar. These specials and this feature are charging off in divergent directions in design, graphics, characters, music --but underlying them all is full animation. That is, animation suitable and correct for the needs of each product--what the violin section is to an orchestra, animation is to our productions, which in no way limits us to the kind of music we play.

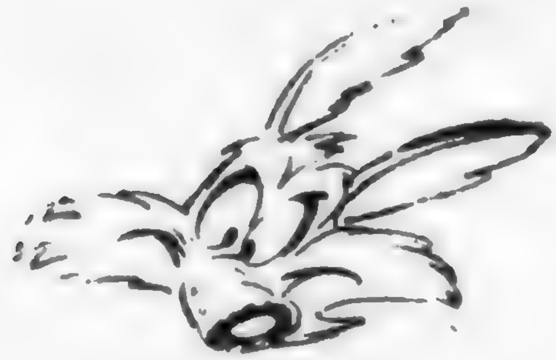
I do not propose that this is the only path to glory--for us or for anyone else. I do suggest that it is one way to develop the product from within, to not be dismayed by the restrictions but to both acknowledge and ignore them.

John Halas has been quoted as saying that animation can now get along with 4 drawings a foot where once it required 24. Actually animation can get along with no drawings a foot if the subject requirements are such--but it should not be denied 100 drawings a foot if they are needed.

"The Four Poster" only required two actors, but staging "Julius Caesar" with such restrictions might prove difficult...The point is, if you only can afford two actors don't do "Julius Caesar."

The simple question we must ask ourselves about limited animation is this: Would we use better animation if we could do so? It is just that simple--I contend that the average director on Saturday morning television or in his experimental or laboratory film would rather--far rather--employ the finest animators available and have them deliver not 200 feet but 20 feet a week. And everywhere I have gone in Europe and in the Orient the hunger has been for animators...animators in the grand tradition--because a great animator can do anything from a dancing dot to a dinosaur. And every director dreams of working with only great actors--or great animators, as well as great graphics, set designs, lighting and cameramen.

(Continued next issue.)



CARL BARKS BIBLIOGRAPHY

PART 3: DONALD DUCK

MOST OF THE HOLES in the Barks Bibliography have been plugged now. Only two comic books remain unchecked: DONALD DUCK #82 and DONALD DUCK IN DISNEYLAND (Dell giant) #1. If anyone has these comics, please check them for any Barks material.

One conflict has arisen, over CHRISTMAS PARADE #26, a 1959 giant. A list I have says that this issue contains a 16-page Donald Duck story by Barks, called "The Christmas Cha Cha." Other correspondents have told me that CP #26 contains nothing by Barks. Can anyone supply me with a photocopy of a page or two of the story in question, so that I can check for myself? Along the same lines, I'd appreciate someone's sending me photocopies of the covers of DONALD DUCK #s 35, 55, 72 and 73. These are listed in this installment of the Bibliography as by Barks, but I haven't been able to check them myself. Of all Barks' work, his covers are the hardest to identify as his, which is why I want to be especially careful when I list them in the Bibliography.

John Baldwin, Leonard Hollman, Mike Benton, Tom Andrae, Steve Eng, Kim Weston and Paul Leiffer all helped with the Bibliography this time, and I'm properly grateful. Matt Rosenblatt came up with a number of excellent alternatives to the story descriptions (or precis, if you prefer) in FW #8, which were even more appreciated, since he was the first person to do this.

As before, I'd like to urge Barks collectors to match this Bibliography installment against their own collections, and to point out any errors and suggest improvements.

The original plan for the Bibliography, as set out in FW #7, was to include the Dell issues of both DONALD DUCK and UNCLE SCROOGE in this installment. I've decided against that, since this issue of FUNNYWORLD is already so large. This means that the Bibliography will have seven installments, instead of six, unless there's some doubling-up further down the line. That's unlikely at this point, although it wouldn't be a bad idea, now that FW is appearing on a more leisurely schedule.

This installment differs a little from previous installments, since for a long time DONALD DUCK wasn't published on a regular schedule. All the early issues of DD were published in Dell's early series of one-shots. These were labeled "Four Color Comics" through #101 (except for #100). The Four Color designation was dropped from the covers after that, but the series continued uninterrupted, and so I've identified later one-shots as Four Color Comics, too. I've also given the full page count, including covers, for all the one-shots, and listed the full "official" title of each one-shot, as given in the indicia that were usually published at the bottom of the inside front cover. This "official" title sometimes is at variance with the title on the cover of the comic book. The dates I've given for the one-shots, in parentheses, are the code dates for the comics. These code dates were usually given at the bottom of the first page of the comic. For example, "439"--September 1943, meaning not that the comic was published in September 1943, but that it appeared when comics cover-dated September 1943 were appearing. Starting with Four Color 348, DONALD DUCK was published on a bi-monthly schedule wihin the Four Color series, although the dates were given only in the indicia, and not on the covers. Starting with the Nov.-Dec. 1952 issue, DD was no longer published in the Four Color series, and sequential numbering began with #26, although there had been more than 25 DD one-shots. The listings from #26 on follow the pattern set in the WALT DISNEY'S COMICS installments.

---MIKE BARRIER

A Carl Barks Bibliography, Part Three

I. Comic Books With the Disney Ducks (Cont.)

B. DONALD DUCK (1942-1962)

Four Color 9 (68) 1942 DONALD DUCK FINDS PIRATE GOLD	DONALD DUCK Finds Pirate Gold - 64 - Bearing a map found in Donald's seafood restaurant, the ducks and a parrot named Old Yellow Beak set sail for an island where the pirate Henry Morgan's treasure is buried. Unknown to them, the crew of the ship they buy is made up of Black Pete, disguised as an old woman, and two of his rat-faced henchmen. Pete takes over the ship, but the ducks and the parrot reach the treasure island on a raft. There they dig up the treasure while Pete lies in wait, but the nephews save the day by dropping coconuts on the villains' heads. (This was Barks' first comic book work. He illustrated 32 of the 64 pages. The pages are not numbered, but Barks illustrated these: 1, 2, 5, 12-40. The other pages were illustrated by Jack Hannah, at that time Barks' partner in the duck unit of the story department at the Disney Studio. The story adaptation was written by Bob Karp, and was taken from storyboards by Homer Brightman for a Disney feature cartoon that was never produced. The stories in DONALD DUCK Four Color 9 and 29 were drawn as six-panel pages--that is, the standard page is only three panels deep.)
Four Color 29 (68) (September) 1943 DONALD DUCK AND THE MUMMY'S RING	DONALD DUCK and the Mummy's Ring - 28 - Huey is trapped inside a mummy case and taken to Egypt by emissaries of the Bey El Dagga, who is restoring life in his province to the way it was in ancient times. Donald and the other two nephews follow Huey by getting jobs on the ship carrying the mummy case, and later sailing a felucca up the Nile to the Bey's domain. DONALD DUCK in "The Hard Loser" - 10 - Donald and the nephews are rivals in the "Screwball Derby," a cross-country horse race in which any dirty trick may be played on the other contestants. DONALD DUCK in "Too Many Pets" - 26 - An organ grinder gives the nephews a monkey named Jingo, who plays hob with Donald's house until Donald gives him to a stranger. The stranger proves to be a foreign spy who tries to use Jingo to steal some secret plans.
Four Color 62 (52) (January) 1945 DONALD DUCK IN FROZEN GOLD	DONALD DUCK in Frozen Gold - 24 - Donald flies penicillin to Point Barrow, Alaska, but a crook has stashed a stolen map to a gold mine on Donald's plane. When he reaches Alaska, Donald is kidnaped by two crooks and abandoned on the barrens. The nephews use the plane to rescue him. DONALD DUCK in Mystery of the Swamp - 24 - Donald and the nephews go exploring in the Everglades, where

	they run afoul of strange little goblins called Gneezles. Donald tries to capture a Gneezle, but instead the ducks are captured by them, and narrowly escape being fed to the alligators. (Except as noted otherwise, the stories in this and all succeeding issues of DONALD DUCK were drawn as eight-panel pages--that is, the standard page is four panels deep.)
Four Color 108 (52) 1946 DONALD DUCK in the Terror of the River	DONALD DUCK in "The Terror of the River!!" - 28 - Donald's sneezes at an auction are mistaken for bids on a houseboat, and soon he and the nephews are sailing down the Ohio River. There they encounter a huge sea serpent, which they later learn is an elaborate submarine whose captain gets his pleasure from scaring people. DONALD DUCK in "The Firebug" - 13 - Donald falls on his head when getting up one morning and turns into a pyromaniac, setting harmless fires but also getting the blame for big fires set by another firebug. (The last two panels of this story are by an artist other than Barks. In them, Donald learns that his adventures as a firebug have been only a bad dream. In Barks' original version, Donald goes to jail for accidentally burning down a courthouse.) DONALD DUCK in "Seals Are So Smart!" - 10 - The nephews play ball at the beach with a baby seal, and this sets Donald to dreaming of how much money he could make with a trained seal act.
Four Color 147 (52) (May) 1947 DONALD DUCK IN VOLCANO VALLEY	DONALD DUCK - 1 (inside front cover) - Donald tries on many hats and buys a huge sombrero. DONALD DUCK in "Volcano Valley" - 31 - Donald accidentally receives a full-size World War II bomber instead of the model plane he ordered, and sells it to the South American country of Volcanovia. The ducks are flown to Volcanovia, where they learn that they can leave the country only by becoming national heroes. Donald's efforts to become a hero lead to his being proclaimed a national menace instead.
Four Color 159 (52) (August) 1947 DONALD DUCK IN THE GHOST OF THE GROTTO	DONALD DUCK and the Ghost of the Grotto - 26 - While the ducks are running a kelp-gathering boat in the West Indies, they are told of the mystery of an armored man who appears every 50 years to kidnap a small boy. This time, the armored man kidnaps Dewey, and the ducks fight to free him from the armored man's stronghold in a grotto in a coral reef, beneath a rotten old galleon guarded by an enormous octopus. DONALD DUCK in Adventure "Down Under" - 25 - Donald is hypnotized into believing he is a kangaroo and buys airplane tickets to Australia for himself and the nephews. In Australia, the ducks try to

	trap Mournful Mary, the "queen of the kangaroos," but eventually Mary saves them from a band of menacing aborigines.
Four Color 178 (36) (December) 1947 DONALD DUCK	DONALD DUCK - 1 (inside front cover) Donald buys a huge visor for his tiny car. DONALD DUCK'S Christmas on Bear Mountain - 20 - Donald's stingy old Uncle Scrooge McDuck lets the ducks use his mountain cabin for the Christmas holidays, planning to test Donald's bravery by coming to the cabin disguised as a bear. However, two real bears--a mother and her cub--turn up at the cabin soon after the ducks' arrival. (First story with Uncle Scrooge.) DONALD DUCK - 1 (inside back cover) - Donald plays a joke by giving some misleading directions. DONALD DUCK - 1 (back cover) Donald tries out his new modern kitchen, with unhappy results.
Four Color 189 (36) (June) 1948 DONALD DUCK IN THE OLD CASTLE'S SECRET	Front cover. DONALD DUCK - 1 (inside front cover) - Donald takes the nephews birdwatching. DONALD DUCK in "The Old Castle's Secret" - 32 - Uncle Scrooge and the ducks go to Scotland to find the treasure hidden in the walls of the old McDuck castle, and there they encounter a "ghost" that is invisible except for the shadow cast by its skeleton. The "ghost" soon steals the treasure and traps the ducks on a balcony a hundred feet above the ground, but the nephews get down safely and find a secret entrance to the castle through an old graveyard. DONALD DUCK - 1 (inside back cover) - Donald refuses to believe that finding a horseshoe brings good luck. DONALD DUCK - 1 (back cover) - Donald devises a system for guessing the number of beans in a jar.
Four Color 199 (36) (October) 1948 DONALD DUCK in SHERIFF OF BULLET VALLEY	Front cover. DONALD DUCK - 1 (inside front cover) - Donald picks out a vacant lot where the nephews can play ball. DONALD DUCK in "Sheriff of Bullet Valley" - 32 - Donald becomes a sheriff's deputy in Bullet Valley and is sent out to bring in a gang of rustlers. The rustlers are led by Blacksnake McQuirt, a tough gunman who poses as a legitimate rancher and uses a branding ray to change brands from as far as a mile away. Naturally, Donald is the last to realize that Blacksnake is the rustler, but when he is finally convinced he pursues Blacksnake into the Badlands. (Barks caricatures himself on a "Wanted" poster on the last page of this story.) DONALD DUCK - 1 (inside back cover) - Donald pretends to be sick so that the nephews have to cook. DONALD DUCK - 1 (back cover) - Donald tests the authenticity of worm holes in an antique.

Four Color 203 (36)
(December) 1948
DONALD DUCK
in THE GOLDEN CHRISTMAS TREE

Front cover.
DONALD DUCK - 1 (inside front cover) - Donald returns the nephews' presents when they fail to do their chores.
DONALD DUCK in "The Golden Christmas Tree" - 20 - The nephews, disappointed in their wish for a golden Christmas tree, are lured into a trap by a witch who plans to use their tears in a magic potion that will destroy all the Christmas trees on earth.
DONALD DUCK - 1 (inside back cover) - Donald tests toys to see how sturdy they are.
DONALD DUCK - 1 (back cover) - Donald acquires some unusual decorations for his Christmas tree.

Four Color 223 (36)
(April) 1949
DONALD DUCK
in "LOST IN THE ANDES"

Front cover.
DONALD DUCK - 1 (inside front cover) - Donald exercises so that he can fit into his tuxedo again.
DONALD DUCK in "Lost in the Andes!" - 32 - Donald, a museum janitor, discovers that some "blocks" from Inca ruins in the Andes are actually square eggs. When the other members of a scientific expedition fall ill, Donald and the nephews press on alone deep into the Andes. There, in a valley hidden by the fog, they find a strange race of block-shaped people who speak with Southern accents and live on the square eggs.
DONALD DUCK - 1 (inside back cover) - Donald ends the nephews' fighting over tlevision.
DONALD DUCK - 1 (back cover) - Donald helps the nephews baby-sit by singing a lullaby.

Four Color 238 (36)
(August) 1949
DONALD DUCK
in VOODOO HOODOO

Front cover.
DONALD DUCK - 1 (inside front cover) - Donald has trouble traversing some freshly waxed floors.
DONALD DUCK in "Voodoo Hoodoo" - 32 - A zombie gives Donald a poisoned doll that was intended for Uncle Scrooge, who looked like Donald when the doll was given to the zombie 70 years before. Donald--followed by the nephews and "Bombie the Zombie"--goes to Africa to persuade the witch doctor Foola Zoola to give him the antidote for the poison, which is supposed to shrink its victims to the size of a rat.
DONALD DUCK - 1 (inside front cover) - Donald suffers when Daisy loses her temper at sports.
DONALD DUCK - 1 (back cover) - Donald restricts the nephews to one ice cream cone at a picnic.

Four Color 256 (36)
(December) 1949
DONALD DUCK
in "LUCK OF THE NORTH"

Front cover.
DONALD DUCK - 1 (inside front cover) - Donald burns the nephews' toys when firewood runs low.
DONALD DUCK in "Luck of the North" - 32 - Donald, exasperated by Gladstone Gander's good luck, sends him on a wild goose chase to Alaska in search of a uranium mine, then is overcome by remorse and fears for Gladstone's safety. He and the nephews follow Gladstone to a desolate iceberg in the Arctic Ocean,

that just happens to contain a Viking ship decked out in gold trim. (First story with Gladstone in the DONALD DUCK series.)

DONALD DUCK - 1 (inside back cover) - Donald has trouble hiding the nephews' Christmas presents.

DONALD DUCK - 1 (back cover) - The nephews receive a box of tools for Christmas.

Four Color 263 (52)
(February) 1950
DONALD DUCK
In LAND OF THE TOTEM POLES

Front cover.

DONALD DUCK - 1 (inside front cover) - Donald's newspaper reading is disrupted by the nephews' noise.

DONALD DUCK in "Land of the Totem Poles" - 24 - Donald is hired as a salesman on the Kickmiquick River in Northwest Canada, and learns only when he arrives there that he is to sell steam calliopes. He switches to cosmetics, and this gets him in serious trouble with a tribe of primitive Indians who have never before seen white men.

DONALD DUCK in "Trail of the Unicorn" - 24 - Donald and the nephews are sent to the Himalayas to capture a unicorn for Uncle Scrooge's private zoo. Gladstone stows away on their plane and, thanks to his luck, gets all the credit--and the reward--for finding the unicorn.

DONALD DUCK - 1 (inside back cover) - Donald is a theater doorman during a kiddie matinee.

DONALD DUCK - 1 (back cover) - Donald tests the ability of the nephews' dog to fetch a stick.

Four Color 275 (52)
(May) 1950
DONALD DUCK
in ANCIENT PERSIA

Front cover.

DONALD DUCK "in Ancient Persia" - 24 - The ducks are kidnaped by a mysterious scientist and flown to Persia, where they dig into an ancient city, Itsa Faka. The inhabitants of the city have been dehydrated while still living, and scientist restores the royal entourage to life by pouring its dust into a special mixture. Donald is mistaken for the boyfriend who jilted King Nevvawazza's daughter, and narrowly escapes being married to her.

Four Color 282 (52)
(July) 1950
DONALD DUCK
and the PIXILATED PARROT

Front cover.

DONALD DUCK and "The Pixilated Parrot" - 22 - Donald gives Uncle Scrooge a parrot that only counts, instead of talking, and Scrooge has the parrot memorize the combination his safe, which Scrooge has been forgetting constantly. However, the parrot first gives the combination to two burglars and then flies away to a boat bound for Latin America.

Four Color 291 (52)
(September) 1950
DONALD DUCK
in "THE MAGIC HOURGLASS"

Front cover.

DONALD DUCK in "The Magic Hourglass" - 28 - Scrooge gives the nephews an hourglass that he later discovers is the source of his great wealth. Carrying a billion dollars to buy the hourglass back, he follows the ducks to Africa, where they have gone to fill the hourglass with fresh sand from the oasis of No Issa--the only

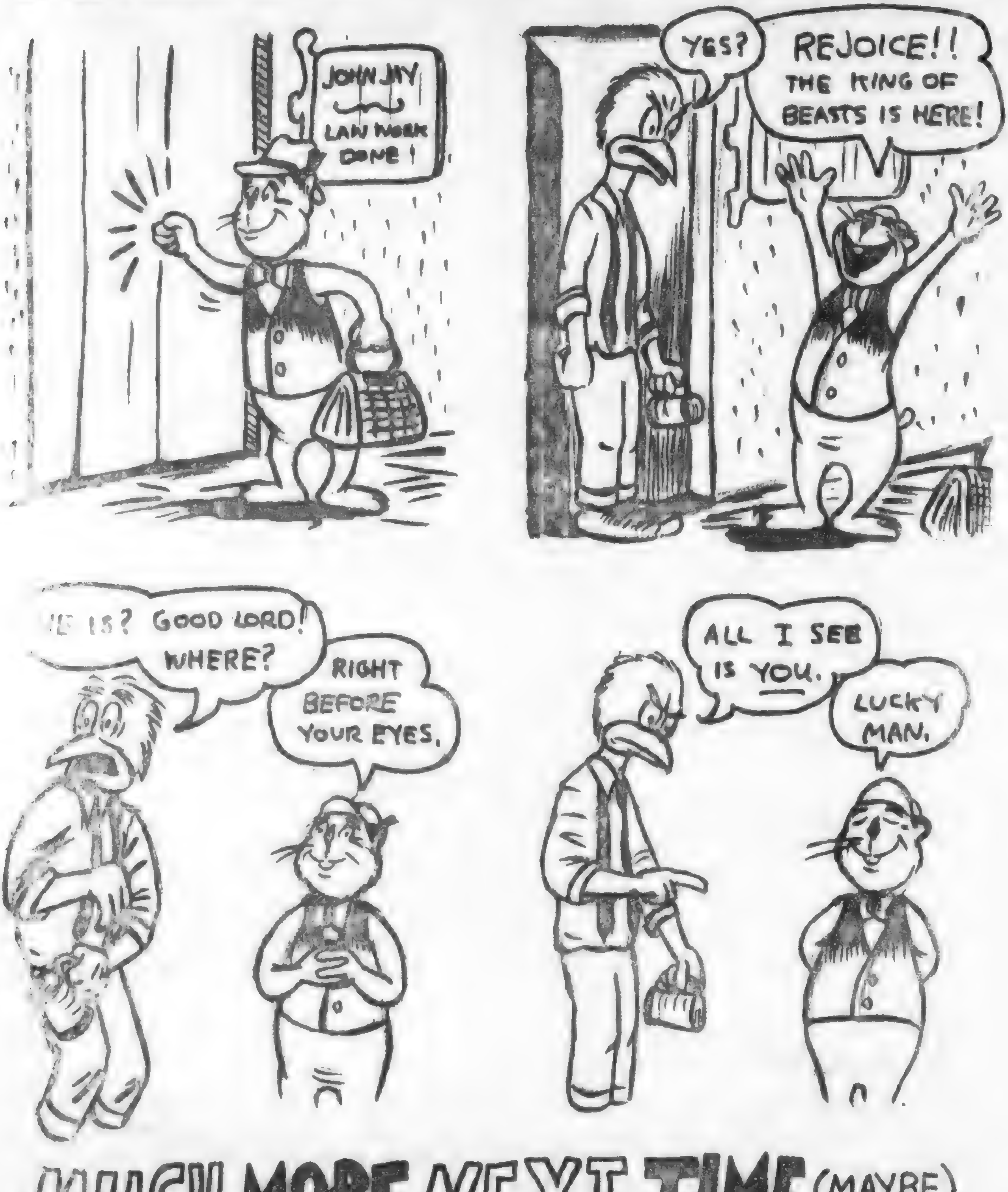
	kind of sand that will keep perfect time in the hourglass and so make its owner richer by the hour. In Africa, both Scrooge and the ducks run afoul of desert raiders who use the oasis as their hideout.
Four Color 300 (52) (November) 1950 DONALD DUCK in BIG-TOP BEDLAM	DONALD DUCK in "Big-top Bedlam" - 28 - Donald loses Daisy's heirloom brooch on the way to hock it for enough money to buy him and the nephews circus tickets. The brooch turns up mysteriously in the hands of quick-change artist at the circus, and Donald gets a job as a clown so that he can try to get the brooch back.
Four Color 308 (52) (January) 1951 DONALD DUCK in DANGEROUS DISGUISE	DONALD DUCK in "Dangerous Disguise" - 28 - The ducks intercept a message to Madame Triple-X, a beautiful spy, and try to beat her to Chiliburgeria, where she is to deliver the plans for a stolen American bomb to another secret agent. In Chiliburgeria, after a hectic train ride, Donald impersonates the other agent, a bullfighter named Donaldo el Quacko.
Four Color 318 (52) (March) 1951 DONALD DUCK in NO SUCH VARMINT	DONALD DUCK in "No Such Varmint" - 28 - An aptitude tests says that Donald should be a great detective, and so he is hired to investigate the mysterious sinking of one of Uncle Scrooge's gold ships. Donald's true aptitude is that of a snake charmer, though, and his playing so charms a huge sea serpent that that he has to keep playing for days, until the nephews rout the monster with barrels of pepper.
Four Color 328 (36) (May) 1951 DONALD DUCK, IN OLD CALIFORNIA	DONALD DUCK in Old California! - 28 - The ducks, injured in a car wreck in Southern California, are transported by means of a mysterious dream to the California of 1848. While there, they stay at the home of a wealthy Spanish rancher, take part in the gold rush, and help a young vaquero win the hand of the rancher's daughter.
Four Color 348 (36) Sept.-Oct. 1951 DONALD DUCK, THE CROCODILE COLLECTOR	Front cover.
Four Color 356 (36) Nov.-Dec. 1951 DONALD DUCK in RAGS TO RICHES	Front cover.
Four Color 367 (36) Jan.-Feb. 1952 DONALD DUCK in A CHRISTMAS FOR SHACKTOWN	Front cover. DONALD DUCK - 1 (inside front cover) - The nephews make tree ornaments out of Donald's golf balls. DONALD DUCK in "A Christmas for Shacktown" - 32- The ducks and Daisy get Scrooge's promise to match their $25 for Christmas dinner and a toy train for

	the poor children of Shacktown. Scrooge is unable to deliver when the floor of his money bin collapses and his money falls deep into an unknown cavern, separated by only a thin crust from bottomless quicksand. DONALD DUCK - 1 (inside back cover) - Donald brings his own mistletoe to win a kiss from Daisy. DONALD DUCK - 1 (back cover) - The nephews write a Christmas list the size of a postage stamp.
Four Color 394 (36) May-June 1952 DONALD DUCK in MALAYALAYA	Front cover.
Four Color 408 (36) July-Aug. 1952 DONALD DUCK and THE GOLDEN HELMET	Front cover. DONALD DUCK - 1 (inside front cover) - Donald has trouble getting his store windows shiny enough. DONALD DUCK in "The Golden Helmet" - 32 - The ducks and a museum curator race Azure Blue, a descendant of the Vikings, to the cosat of Labrador to find a golden helmet, left by a Viking explorer, that will give Blue title to all of North America. Once the helmet is saved from Blue, first the curator and then Donald have visions of ruling the continent. DONALD DUCK - 1 (inside back cover) - Donald is angry because the nephews have loaned his lawn roller. DONALD'S NEPHEWS - 1 (back cover) - The nephews sell towels to the victims of an over-active park fountain.
Four Color 422 (36) Sept.-Oct. 1952 DONALD DUCK and THE GILDED MAN	Front cover. DONALD DUCK - 1 (inside front cover) - Scrooge complains about the prices at Donald's riding stable. DONALD DUCK and "The Gilded Man" - 32 - The ducks go to British Guiana in search of the world's rarest stamp, a one-cent magenta of 1856, and find it on a letter in the possession of El Dorado, a giant golden Indian. After they retrieve the letter, the ducks learn that it is addressed to a Duckburg resident who named Gladstone her only heir. DONALD DUCK - 1 (inside back cover) - Donald puts on sturdy clothing to bring down Daisy's cat from a telephone pole. DONALD DUCK - 1 (back cover) - Donald literally paints himself into a corner.
26, Nov.-Dec. 1952	Front cover. DONALD DUCK - 1 (inside front cover) - The ducks put a wagon on a roof as a Halloween trick. DONALD DUCK in Trick or Treat - 23 - Donald refuses to provide treats on Halloween, and a real witch helps the nephews to counterattack until Donald finally gives in. (Based on a Disney animated cartoon short. Barks wrote the comic book version, working from photostats of the Disney Studio's storyboards for the cartoon.)

	DONALD DUCK featuring HUEY, LOUIE and DEWEY in "Hobblin' Goblins" - 9 - On Halloween, the nephews use a goblin foiler invented by Gyro Gearloose to avoid trouble, but have little success. (First appearance of Gyro in the DONALD DUCK series.) DONALD DUCK - 1 (inside back cover) - Donald tries many false faces in an effort to frighten Daisy.
27, Jan.-Feb. 1953	Front cover.
28, Mar.-Apr. 1953	Front cover.
29, May-June 1953	Front cover.
30, July-Aug. 1953	Front cover.
35, May-June 1954	Front cover.
44, Nov.-Dec. 1955	Front cover.
45, Jan.-Feb. 1956	DONALD DUCK - 6 - Donald is a failure as a dog-catcher, fleeing town after locking up a pack of foxhounds.
46, Mar.-Apr. 1956	Front cover. DONALD DUCK in Secret of Hondorica - 24 - Scrooge sends the ducks deep into the jungles of Hondorica to recover valuable papers from a crashed mail plane, but Gladstone is a step ahead of them all the way.
51, Jan.-Feb. 1957	DONALD DUCK - ½ - Donald tries to sell Scrooge a comfortable hat.
52, Mar.-Apr. 1957	DONALD DUCK and the Lost Peg Leg Mine - 10 - The ducks and Scrooge go to an abandoned mine in search of gold left there by an old prospector, and find that pack rats have taken all of it.
54, July-Aug. 1957	DONALD DUCK in "Forbidden Valley" - 26 - The ducks are sent to South America to find rare wasps needed to save Duckburg's pickle crop from a bug called the augur-nosed pickle hater. In the Amazon jungle, they must contend with dinosaurs, fierce Indians, and an embittered canner named P. J. McBrine. (Story similar to the story in MARCH OF COMICS No. 20.)
55, Sept.-Oct. 1957	Front cover.
57, Jan.-Feb. 1958	Front cover.
60, July-Aug. 1958	DONALD DUCK and the Titanic Ants - 20 - Giant ants and a huge mole disrupt the Duckburg billionaires' picnic. Scrooge makes a business deal with the

(Continued on Page 44.)

FEARLESS FANG: PROLOGUE


JOHN JAY
LAW WORK DONE!
YES?
REJOICE!! THE KING OF BEASTS IS HERE!
HE IS? GOOD LORD! WHERE?
RIGHT BEFORE YOUR EYES.
ALL I SEE IS YOU.
LUCKY MAN.

MUCH MORE NEXT TIME (MAYBE)

ANIMATED CARTOONS

DISNEY NEWS: VARIETY recently contained this item: "With a $10,500,000 rental in sight for the U.S. and Canada, 'The Jungle Book' will become Walt Disney's highest grossing animated film in first release engagements, reports studio. Figure far exceeds the $6,2000,000 for 'One Hundred and One Dalmatians,' next highest first-run cartoon, released in 1961. 'Snow White and the Seven Dwarfs' has grossed $15,150,000, but that was over five releases. 'Jungle Book,' released in December, is still playing off." It's worth noting that the last two Disney feature cartoons released, "Jungle Book" and "Snow White," have both done very well at the boxoffice, while a number of live-action Disney films (i.e., "The Happiest Millionaire") have either not done very well or not as well as expected.....Speaking of film grosses, the anniversary edition of the weekly VARIETY included a list of motion pictures that have grossed more than $4 million in the domestic market only (U.S. and Canada). Here's how the cartoons finished, with a few other films thrown in for comparison purposes:

(1) The Sound of Music, $66 million
(2) Gone With the Wind, $47.4 million
(6) Mary Poppins, $31 million
(22) Snow White, $15.2 million
(61) Cinderella, $9.3 million
(65) Bambi, $8.8 million
(79) Lady and the Tramp, $8.3 million
(96) Pinocchio, $7.7 million
(106) Peter Pan, $7.2 million
(139) 101 Dalmatians, $6.2 million
(189) Song of the South, $5.4 million
(192) Sleeping Beauty, $5.3 million
(252) Fantasia, $4.8 million
(294) The Sword in the Stone, $4.5 million

Phil Harris has been signed to do the voice for O'Malley, the principal character in the next Disney feature cartoon, "The Aristocats." O'Malley is a tough alley cat.....Ham Luske, director of many Disney television shows, died February 18 at the age of 64.....The title of the next Disney "Winnie the Pooh" featurette will be "Winnie the Pooh and the Blustery Day," not "Winnie the Pooh and the Heffalumps," as previously announced. The cartoon, to be released in 1969, will be about 15 minutes long.....A correction to FUNNYWORLD #8: I said there that the "Jungle Book" sequence with the vultures went through full animation with the vultures singing in rock 'n' roll style and drawn as obvious caricatures of the Beatles, and that Walt Disney ordered this sequence done over after it had been completed. This is what actually happened: In the beginning, on the storyboards for the film, the vultures were caricatures of the Beatles--unmistakably John, Paul, George, and Ringo. Then Walt decided against the idea, and the vultures were made into what they were in the film--British hippies, but not exact caricatures of the Beatles. A rock 'n' roll soundtrack was recorded and animation was begun, but at some point after this Walt changed the music from rock 'n' roll to barbershop. The studio finished the already-started animation with the barbershop soundtrack, and that's what the public saw.....Ward Kimball, one of the top Disney animators and directors, recently produced a film of his own, outside the Disney Studio, at a cost to himself of $5,000. Called "Escalation," the film is hard to describe as an animated cartoon, except perhaps as an animated political cartoon. I haven't seen "Escalation," but this synopsis has been passed on to me: "First a dead dove of peace flies across the screen, upside-down. Then a little wagon, with a caricature of President Johnson's head on it, rolls to the center of the screen. Then we hear a caricature of Johnsons' voice singing 'The Battle Hymn of the Republic' and all that happens on the screen is Johnson's nose droops down and Literally (I hope this gets past the Post Office) has an erection and fires like a cannon. Then there's a long series of still shots of atomic explosions and miscellaneous things, and finally we cut back to the caricature of Johnson and the nose cracks like glass and falls apart and then the rest of the head cracks like glass and falls apart. And that's it.".....Richard Schickel's unauthorized Disney biography, "The Disney Version," was scheduled for publication around May 1, according to Simon and Schuster. The price is $6.50. An excerpt from the book, dealing with the early career of Mickey Mouse, was published in the April issue of AMERICAN HERITAGE, with Mickey on the cover. To obtain a copy you might try sending $4.25 to American Heritage Subscription Office, 353 West Center Street, Marion, Ohio 43302. Specify the April issue. There'll be an extensive review of the book in the next FUNNYWORLD.

> THE "WORK PRINT": The Disney Studio follows a procedure in the production of its cartoons that seems to be unique. When the storyboards are completed for a sequence, the director times the action and makes out an exposure sheet, and each storyboard drawing is filmed for as long as the action it represents is supposed to last. This film of storyboard drawings, with a soundtrack, is used to make adjustments in the timing of scenes. This storyboard film is called a work print. As scenes are animated and successful pencil tests are made, these pencil tests are cut into the work print in place of the storyboard drawings. Finally, when the scenes are shot in color, the color scenes are cut into the film in place of the pencil tests.

OTHER STUDIOS: Cartoon specials have done very well on television lately. Both "A Charlie Brown Christmas" and "How the Grinch Stole Christmas" led the Nielsen ratings for the weeks in which they were given their repeat showings, and "He's Your Dog, Charlie Brown" also led the Nielsens by a wide margin. "The Fabulous Funnies" special on NBC finished seventh behind "He's Your Dog." Unfortunately, "Fabulous Funnies" could hardly have been worse--a hodgepodge of animation, musical numbers and skits that came to life only when the cartoonists themselves were on the screen.....Filmation has stopped production on the "Return to Oz" feature, and, of course, MGM's "Off to See the Wizard" has been dropped from ABC-TV's fall schedule.....Paramount closed its animation department last November; the studio had been involved in cartoon production since 1929, when it began releasing cartoons produced by the Fleischer brothers. Betty Boop, Popeye, Casper the Friendly Ghost and many others appeared in Paramount cartoons.....According to VARIETY, animation was scheduled to begin on MGM's "The Phantom Tollbooth" in mid-March, and is to be completed by next spring. The live-action sequences have already been filmed.....In case anyone missed the Oscar telecast, Fred Wolf's "The Box" received the award for best cartoon short subject. This cartoon cost $1,300 and was produced entirely by Wolf; all the drawings are his, frame by frame. Wolf's competitors for the Oscar were "Hypothese Beta," a French cartoon, and "What on Earth!," from the National Film Board of Canada.

-----MIKE BARRIER

REVIEWS

What! No Mickey Mouse?

Animation in the Cinema by Ralph Stephenson. A. S. Barnes & Co., paperback, 176 pages. $2.25. Part of the International Film Guide series, edited by Peter Cowie and published jointly by Barnes and A. Zwemmer Ltd. of London. Illustrated.

This is one of the few books in English devoted to animation, and as such, it's a great pity that it's not better. The most striking thing about it is the great number of errors and questionable statements that it contains. Some examples from the chapters on American cartoons:

Page 20: Stephenson says, "...once a character is established different artists and even different studios can turn out films indistinguishable from one another." Anyone with more than a nodding acquaintance with American cartoons can recognize great differences, and with practice it's even possible to distinguish different animators' work within a single film. (Certainly this is true of feature cartoons like "Snow White"; in that film, the characters often change subtly in appearance from scene to scene, obviously because different hands were drawing them. Few cartoon characters so far have been reduced to formulas so strict that there's no room for an individual touch.)

Page 31: "'Krazy Kat' was rather similar ((to Felix the Cat)) and possibly derivative." Well, hardly. Krazy Kat first appeared in newspaper as early as 1910, and the first Felix cartoons didn't come along until 1919, according to the Family Tree of animated cartoons. The first Krazy Kat animated cartoons appeared in 1916, so it's hard to see in what sense Krazy Kat could have been "derivative."

Page 36: "Disney's first mouse drawn in 1927 was called Mortimer, and looking back nowadays at the two of them, Mortimer appears a quieter character, less slick, finer in drawing, than Mickey." There never was a character named Mortimer Mouse. Mortimer was to have been Mickey Mouse's name, but that was changed before the first Mickey cartoon appeared. If Stephenson has seen a "Mortimer Mouse" cartoon, that is a unique distinction. Also on the same page: "His 'Skeleton Dance' made in 1929 is not only the first sound cartoon..." But it wasn't; "Steamboat Willie" was.

Page 38: Stephenson refers to the "huge success of Disney's features" and describes "Fantasia" as "the peak of Disney's success." "Fantasia" was a financial disaster, and, with "Pinocchio," nearly bankrupted the Studio. "Snow White" and "Dumbo" were great successes, yes, but the boxoffice record of the Disney features was decidedly mixed in those early years.

Page 40: Referring to Disney's turn to a more UPA-ish style in "Toot Whistle Plunk and Boom," Stephenson says, "the experiment was not repeated." But it was:

Later stylized, limited-animation Disney cartoons include "Pigs Is Pigs," 1954; Jack and Old Mac," 1956; "The Truth About Mother Goose," 1957, and any number of animation sequences on the Disney TV show.

Page 42: "Bugs Bunny was created in 1938-39 as was Porky Pig...but they did not reach their full popularity until after the war. They were later joined at Warners by Daffy, a black duck, and Beaky, a vulture." Porky Pig first appeared in the mid-'30s; I believe 1934 is the correct date. Bugs Bunny first appeared in "The Wild Hare," a 1940 cartoon. Daffy Duck first appeared *before* Bugs, in 1937, according to the Family Tree. Whether the Warner characters reached their full popularity only after the war is questionable; Bugs Bunny became the leading cartoon character at the boxoffice soon after he was introduced.

Page 51: Stephenson says that UPA's "The Tell-tale Heart" "was one of the first examples of the cartoon being used to express the horrific and macabre." One of the first *short* cartoons, maybe, but Disney had included the "Night on Bald Mountain" sequence in Fantasia" more than a decade earlier, and, for that matter, had produced "Skeleton Dance" in 1929.

Page 58: Referring to Tex Avery, Stephenson says, "Before the war he collaborated with Chuck Jones at Warner's and between them they invented Bugs Bunny." Well, maybe, but I'd hate to be locked in a small room with all the people who have claimed the credit for creating Bugs Bunny. The most plausible account of Bugs' creation I've heard goes this way: Ben Hardaway, who was a director at the old Schlesinger studio and whose nickname was "Bugs," drew a rabbit character one day to fill a minor role in a cartoon. While he was out to lunch, someone walked into Hardaway's room, saw the drawing, and wrote on it, "Bugs' Bunny." From that innocuous bit of monkey business came one of the world's most famous and durable personalities. I'm not sure which cartoon was involved, but perhaps it was "Hare-um Scare-um," a 1939 cartoon directed by Hardaway. The Family Tree says it contains the "*ler essai*" for Bugs Bunny.

On the same page, Stephenson offers a summary of Avery's "King-size Canary" that is incorrect in some particulars. Although the film begins with a cat and a canary growing larger by turns, by the end of the film the cat and a mouse are the adversaries, and the canary has fallen by the wayside. Stephenson's summary of the Warner cartoon "Long-haired Hare" (on Page 61) is also inaccurate. Stephenson refers to a "canine" opera singer, but the singer is human; the singer doesn't break Bugs' sousaphone; Bugs impersonates Leopold Stokowski, *not* Igor Stravinsky (at least Stephenson doesn't refer to Stokowski as "Tchaikowsky," as bush-league radio announcers always used to do); Bugs doesn't hit the singer's toes with a hammer from the prompt box (although it's a nice idea that might have worked better than some of the gags Chuck Jones did use).

There are also a number of errors in the filmographies at the end of the book. Tex Avery's "Bad Luck Blackie" is not a Tom and Jerry cartoon; "Fantasia" was released in 1940, not 1941; "Bugs Bunny and the Three Bears" was directed by Chuck Jones, not Friz Freleng; Jones' "Mouse Wreckers" was released in 1948, not 1947, and the Jones cartoon "The Dot and the Line" was released in 1965, not 1966.

These are only some of the errors I'm most sure of, and which I spotted or were pointed out to me by the proverbial reliable sources. There are other questionable statements, not to mention what can most charitably be described as lapses of taste ("...the little nigger Eight Ball...").

Typographical errors are fairly plentiful, too, and the book is full of typographical peculiarities, perhaps because it was printed in Holland. (Stephenson may be to blame for the book's strange punctuation--or lack of it--but I'd hate to accuse any English-speaking person of that.)

The errors I've pointed out are those in the sections of the book devoted to the cartoons of the major American stuios. It may be that there are as many errors in those sections on European and avant-garde American cartoons, but if so, I haven't spotted any of them, largely because my knowledge of these cartoons is so limited. I've seen several of Robert Breer's films, many of Norman McLaren's, a few Pintoff films, Halas and Batchelor's "Animal Farm," a handful of other European and Canadian cartoons--and that's it. The theaters in Little Rock are more apt to show Woody Woodpecker re-releases than the work of Jan Lenica.

This is a handicap in reviewing this book, since Stephenson, an Englishman, devotes so much of it to European cartoons, and praises them so highly at the expense of American cartoons. His chapters on American cartoons take up only about a third of the book, and a good many of those pages concern the avant-garde. In contrast to his bread and careless treatment of the cartoons of the Disney, Warner and other large stuios, he discusses the work of any number of European animators with loving care, sometimes describing each of their cartoons in detail. Whatever the book's defects as a history of American cartoons, then, it seems reasonable to assume that Stephenson has done a much better job of covering European films.

But if I can't challenge Stephenson's facts about European cartoons, I can challenge some of the other things he says about them, since in effect he says many of the same things about American cartoons. His praise of the European cartoons is, naturally enough, the obverse of his criticism of American cartoons, and I've seen enough of the latter to feel on safe ground in discussing them.

Basically, Stephenson prefers cartoons that remind the audience at every opportunity that they are drawings, and not to be confused with any "real" world. Take for example his comments on the Disney cartoons: "The cartoons did not present a surface copy of reality, but their world was one of rational fantasy in which characters moved and events happened, and things existed, as in a real world, not as in a world of pencil and paper, or paint or marionettes. There was not the notion that 'anything was possible' which had existed with Felix the Cat, but had progressively disappeared as Disney's success grew." Or on the UPA cartoons: "The work of UPA can, from one point of view, be seen as a return to the logic of a world that was not a real world but one of pen-and-ink." There are echoes of these comments throughout the book: "...True to the medium... appropriate use of the cartoon medium...most of the work of Disney and other conventional cartoonists is overworked, over-finished..." And so forth.

In other words, the best cartoons are those in which anything goes. But where anything can happen, nothing is surprising. That's why "modern" cartoons are so boring. At best, they convey only a limited mood of cheerfulness, depression, or what-have-you, because they have abandoned logic, not replaced it with one of their own. The effect is not that of freedom, but of self-indulgence.

The finest traditional cartoons offer much more than this because they hint of a much larger world than the one shown on the screen--a world in which natural laws are not just suspended, but fundamentally altered, and in which human emotions and actions take different shapes than in our own world. In the best such cartoons, everything that happens is both inevitable and surprising.

Stephenson seems obsessed with the differences between animation and live-action photography. It's well that he makes the point, and shows that animation's connection with photography (and programs of live-action films in theaters) is largely accidental. But having distinguished live action and animation, Stephenson rushes to the conclusion that animated cartoons should avoid "imitating" live action, and instead din into the viewer's brain at every instant that these are drawings he's watching. But surely what matters is that cartoons attempt what is beyond live action photography, not that they avoid all its techniques. It's one thing to say that animated cartoons shouldn't contain human characters whose movements are supposed to be "natural" (as all too many Disney cartoons do); it's something else again to say that cartoons should avoid cuts between shots, and rely instead on "purely graphic methods of linking the story." After all, if animated cartoons are not live-action films, neither are they paintings hanging on a wall. An animated-cartoon drawing that would look good in a museum very likely has failed to do its job in the film, as Chuck Jones says elsewhere in this issue. Convincing motion, not drawing, is the heart of the matter.

Stephenson's casual, undiscriminating attitude toward American cartoons shows up in his discussion of that old bugaboo, the "violence" that supposedly dominates all the Warner cartoons and their imitators. Examples: "There is a post-war group of American cartoonists whose whole work is based on violence, break-neck, unremitting, extreme violence...in the long run the violence palls, the formulas become stereotyped, we tire of the endless repetition of virtually the same situation, the absence of any plot, any subtlety, any relief from the bang-bang-bang of two characters chasing and bashing each other."

This is the same sort of ignorant prattle that was used in the blanket condemnations of comic books back in the late '40s and early '50s. Stephenson simply doesn't know what he's talking about.

It's best to admit at the start that there are plenty of cartoons that are crude and ugly and fit Stephenson's description only too well. The old Terrytoons... the wretched Paramount cartoons like "Herman and Katnip"...many of the Tom and Jerry cartoons (more polished than the others, but pretty damned dull, even so) ...a lot of Walter Lantz cartoons...it's too long a list. And, of course, you can add the television cartoons like those of Hanna-Barbera, which offer only the violence without any of the grace that is the leavening ingredient provided by full animation. But these aren't the cartoons worth watching, and the ones that are don't have much in common with Stephenson's description.

The good cartoons may be filled with violent activity, but not necessarily violence. In other words, the characters are always doing something, but their activity isn't always aimed at one another. Many Disney cartoons are perfect examples of this. Stephenson hasn't included the Disney cartoons in his indictment, distinguishing them by virtue of their "carefully worked out plots" from those cartoons that are merely "strings of violent gags," but Donald Duck, Goofy and Pluto cartoons are close kin to some of the best Warner cartoons. Just as Donald tries to cope with a relentlessly leaking faucet or Goofy with a physical fitness kit, so Porky Pig is faced with a motel room occupied by increasingly larger animal pests or Hubie and Bertie the mice with a "home of the Future" that threatens to do them in with all its modern conveniences.

Even when one character is out to get another one, the means he employs may not be violent in the ordinary sense. In "Long Haired Hare," to use an example from ANIMATION IN THE CINEMA, Bugs Bunny wreaks his revenge on an arrogant singer by posing as a symphony conductor and giving the singer a tonsil-splitting workout.

Stephenson notes that the action in a "violent" cartoon may arise in a number of ways--because one character wants to eat another one, for example--but he fails to see how the quality of the action that follows can differ.

Finally, in some cartoons where there are chases and violence of the sort Stephenson describes, the violence is self-inflicted--evil turns in upon itself. Chuck Jones' Roadrunner and Coyote cartoons are fine examples of this; the coyote almost always suffers pain because his schemes have backfired. His frustration, not the "hurt," is the point. (This is a distinction that Rudy Larriva, the current director of the Roadrunner cartoons, has overlooked, and one reason that his cartoons are so far inferior to Jones'.)

After severely cuffing so many American cartoons, Stephenson then handles some sentimental, conventional European films with far more deference than they seem to deserve. He tiptoes around criticism of "Animal Farm," for example, although he is quick to quote with approval attacks on the Disney cartoons like this one: "In Disney's cartoon films...the rich, even sugary coloring and bulbous forms are matched by movements that resemble a bladder of water moving floppily and sensuously. The sentimentality of mood is matched with cute, coy easy movement and sadism, by excessive distortion and squashing." Much the same could be said about "Animal Farm," and probably with more justice, since the original had so much more bite and satiric edge than most of the stories adapted in Disney films. Evidently, Halas and Batchelor are exempt from such strong attacks because of their good intentions. (Stephenson's attitude is hardly unique. I last saw "Animal Farm" several years ago at the University of Chicago, with an audience of presumably sophisticated film fans, and they chuckled indulgently at all the cute bits of business that might well have drawn hoots in Disney cartoons. "Animal Farm" was an "okay" cartoon because of its political subject matter, while the Disney cartoons were not. It ain't what you do, it's what your audience is supposed to believe you're doing.)

There are good things about ANIMATION IN THE CINEMA. As I've already mentioned, it serves admirably as an introduction to European cartoons, even though Stephenson's evaluations of those cartoons are suspect. Stephenson also explains persuasively why cartoons are no longer welcome in so many theaters. He examines technical advances always to determine if they narrow or widen the distance between the artist and his public, surely the most sensible approach, and one that lends special weight to his discussion of the assembly-line methods of the large studios. His coolness toward the assembly-line may not be entirely justified, in line with his bias against American cartoons, but it's not so extreme as to invalidate his arguments.

However, the weight of the book doesn't fall on these points, but on those I discussed earlier. This means that ANIMATION IN THE CINEMA must be found wanting. For anyone seriously interested in animation, it's undoubtedly worth reading, but preferably only after seeing "Dumbo" or a Chuck Jones Roadrunner cartoon or "King-size Canary" or any one of a multitude of other reminders of just how wrong-headed a book ANIMATION IN THE CINEMA is.

---MIKE BARRIER

Where It's At

Graphic Story Magazine, No. 8, Fall 1967. Available for 75¢ from Bill Spicer, 4878 Granada Street, Los Angeles, California 90042. Photo-offset, 42 pages.

Witzend, No. 3. Available for $1 from Wallace Wood, Box 882, Ansonia Station, New York, New York 10023. Photo-offset, 40 pages.

Bill Spicer began publishing FANTASY ILLUSTRATED five years ago, largely (I gather) as a vehicle for science-fiction, fantasy and horror stories of the type once featured in the old EC comic books. A handsome magazine from the start, it has evolved into the most professional of all the comics fan magazines, with unfailingly attractive layouts and printing. Its pages now are larger than at the beginning and the variety of stories is wider, and the text material--scanty in the early issues--has come to take up almost as many pages as the graphic stories that were the original reason for the magazine's existence. FANTASY ILLUSTRATED was one of the best fan magazines from the time it was introduced, and good fan magazines then were relatively plentiful--COMIC ART appeared more frequently than it does now, ALTER EGO appeared even more frequently, and people like Jerry Bails, Bill White and Roy Thomas hadn't dropped most of their fan activity. Now FANTASY ILLUSTRATED looms unchallenged over a vast sea of "crudzines," put out by young fans with the urge to publish and nothing to say. Even though its worthier competitors have retired from the field or venture forth only rarely, FANTASY ILLUSTRATED stands head and shoulders above all the other comics fan magazines that have appeared since 1961, and it's unlikely to face a serious challenge anytime in the near future.

The most recent issue--the eighth, published last November--is a landmark of sorts. Spicer has changed the name of the magazine, and has used some color on the interior pages and slick paper on the covers, both for the first time. Appropriately, these changes in the magazine's appearance reflect a change in its personality, one that has been coming for a long time. Increasingly, in the earlier issues, FANTASY ILLUSTRATED's editor, artists and writers had turned toward consideration of the graphic story's future. The fourth issue was perhaps the turning point, since it was there that Richard Kyle's "Graphic Story Review" column first appeared, and in that column that the term "graphic story"was coined. (It's a useful term, more accurate than "comic strip" and not clumsy like "comic book story.") After "Graphic Story Review" came Spicer's own column, "New Directions in the Graphic Story," a letter column of greater length and importance, and a number of reviews and commentaries by other writers. Still, most of that fourth issue was taken up by two very ordinary super-hero stories and one less ordinary but still derivative story. In later issues as well, the graphic stories failed to keep pace with the text material. Most of the stories were, consciously or unconsciously, acts of homage to professionals in the field. "Misbourne and the Master"..."Alien Autumn"..."The Black Phantom"...all, whatever their excellences (or lack of them) were bound to the past, rather than building upon it. FANTASY ILLUSTRATED No. 7 contained my own "Captain Egg," about a super-powered rooster, a story that was conceived as a super-hero parody and ended an offering to Carl Barks and the other "funny-animal" cartoonists whose work I admire so much. It's probably the most time-bound story FANTASY ILLUSTRATED ever published (although that doesn't mean it's the worst). However, that same issue contained George Metzger's "Master Tyme and Mobius Tripp"--and here at last was the breakthrough. Metzger was doing something with the graphic story that had never quite been done before. "Master Tyme" was marred by crudities of execution, but it forced anyone who read the story with any care to examine some basic assumptions about graphic stories and how they're put together.

Which brings us to the eighth issue. It contains only two graphic stories, Metzger's "Kaleidasmith" and Spicer's and Jim Gardner's "At Sea." Neither story is successful, but they fail for important reasons. Metzger's story is from 1966, predating "Master Tyme," and contains in embryo some of the ideas that have emerged in his later work. Since these ideas had not yet taken shape in "Kaleidasmith," Metzger's deficiencies as an artist and writer are thrust to the fore, leaving the story valuable chiefly as guide to the innovations that were to come. "At Sea" fails for a different reason. It challenges the limits of the graphic story in one area--that of time--and is defeated by them. Since that defeat helps us to understand the nature of the graphic story so much better, it's really an achievment of impressive proportions.

What is most important about these two stories is that they're not tied to the past, but point to the future, to the sort of graphic stories that must come if the form is to survive. GRAPHIC STORY MAGAZINE's text and stories are at last on a par, and GSM has become the first comics fan magazine that owes nothing to nostalgia as its reason for being. Not that GSM is anti-nostalgia; there's no rjection of the past, merely an absence of any desire to wallow in it. This "putting away of childish things" is enormously heartening at a time when comics fandom has been swallowed up by a wave of adolescent and even younger fans.

"At Sea" deserves the most attention, since it attempts the most. The story, told in 12 pages, is of a man lost at sea on a raft. His food and water exhausted, he drifts across the ocean into the path of another raft, whose occupant he kills. The other man's raft contains food, but no water, and finally the killer drinks sea water, suffering an agonizing death. As he falls into the sea and drifts toward the bottom, he passes a tank strung to the bottom of the raft. The tank is filled with drinking water.

The story itself isn't much, then; everything is in the telling, and it's told extraordinarily well in Bill Spicer's breakdowns and Jim Gardner's drawings. The color is remarkable, too; Spicer achieves a broad range of tones and effects while using only grays and blues. Commercial comic books, with their much greater choice of colors, are handled with only a fraction as much taste and sensitivity. That Spicer and Gardner fail is due only to their setting themselves an impossible task: A lengthy strip without dialogue or captions, or even sound effects. All is told in pictures. Almost everything, that is. At the close, as the story's protagonist sinks to his death, the tank of water he passes is plainly labeled "WATER." Now, there's no reason why the tank should be labeled that way, except that Spicer and Gardner could find no other way to let the reader know what was in it. Letting the reader know that is, of course, vital to the story--otherwise, the irony is lost. But by resorting to the verbal here, after religiously avoiding it earlier, Spicer and Gardner spawn doubts about their whole approach. If a word has to be used here for ironic effect, why not use captions elsewhere in the story for ironic effect? For that matter, why not use a caption at the close of the story instead of that unconvincing label on the water tank? Why not use captions at the beginning and the end, like bookends, to avoid any shock from the sudden use of words at the end? In other words, why elevate avoiding the verbal to the level of a principle, and then paint oneself into a corner where there's nothing to be done but violate it? Questions like these can't help but be damaging to the story.

Until that last page, though, the handling of the story is unfailingly competent and sometimes brilliant. If it still doesn't come off, that's because dialogue and/or captions are vital to almost every graphic story. In explaining why, let me first quote from Bernard Krigstein, as interviewed by John Benson and Bhob Stewart. Krigstein was discussing his hunger for panels, his desire to make his EC stories longer and to break them down into more and more panels. "...It's what happens between these panels that's so fascinating. Look at all that dramatic action that nobody ever gets a chance to see. It's between these panels that the fascinating stuff takes place. And unless the artist would be permitted to delve into that, the form must remain infantile." The answer to this is that in a good graphic story, nothing takes place between the panels--everything takes place within them. This is because panels must cover more than an instant of time, unlike frames of film.

Too many comics fans are infatuated with the notion of adopting film techniques to the comics--"camera angles" and the like. Much of this has already been done, of course, starting in the '30s, but if carried to the extremes some fans seem to have in mind, graphic stories would be nothing but wordless successions of motion picture stills--and they would be static and dead as a result. The comics can achieve the impact of the most creative films only by using techniques that are suited uniquely to graphic stories, not borrowed from other mediums. Above all, they must use graphic-story methods to simulate the flow of time and give movement to stories. Movement of some sort is all but unavoidable in motion pictures; it isn't in graphic stories.

Dialogue is vital to maintaining the flow of time in graphic stories, since when a character is speaking, it's obvious that it's taking him more than an instant to speak. Automatically, the time covered by a panel is expanded to however long it would take a character to speak his lines. If more than one character speaks, then the time is expanded that much more. Dialogue must be handled with care; if the characters say too much, the time taken up by each panel is stretched out intolerably; if they say too little, the panels may take up too little time, and leave the story fragmented, with gaps in time between the panels. (These gaps aren't to be confused with what happens when the scene of the action changes, or the story moves ahead in time, say from one day to the next.) It's possible for panels without dialogue to convey the impression of covering more than an instant of time--through the use of captions, or by so simple a device as having a character sit motionless--but obviously, dialogue is the most useful tool for carving out segments of time.

However it's done, it's vital that a steady pulse be maintained throughout the story, even though individual panels depart from this norm by adding or subtracting time. A panel can cover just an instant in time, but only if other panels in the story take up the slack--at the right places. In fact, this variation in time is essential if the story is to avoid monotony. Perhaps rubato in music provides a parallel: A steady underlying tempo is maintained, even though variations in tempo are introduced throughout. Just as some notes are "robbed" so that others may be lengthened, so some panels are "robbed" of time so that others may cover more time. Perhaps even the "tempi" of stories differ, with some allegro and others *andante*; or perhaps all graphic stories must adhere to a certain basic tempo. It may be that some day a researcher will determine the tempi of graphic stories and say just how much time the average panel in a given graphic story is supposed to represent. But surely that's a long way off.

Graphic-story innovators must deal in some way with this basic requirement for a steady "rhythm" in their stories. Perhaps even the shape and seize of the panels, as well as what happens in them, determines how much time they seem to cover. At another point in the Krigstein interview, John Benson notes that Krigstein has put the slower action in wider panels, the more rapid action in slender panels, and Krigstein says that the use of slender panels "has the staccato effect. It creates a certain rhythm; even the design of it has a certain rhythm." Krigstein's favorite of his stories, "Master Race" (in IMPACT No. 1) makes abundant use of slender panels, but not just to heighten the impression of rapid action; rather he breaks down rapid action into panels covering no more than a fraction of a second. In fact, he breaks the action down so far that he comes perilously close to halting all movement in the story, instead of heightening it.

Another extreme in the handling of time and movement is represented by Stan Lee's and Jack Kirby's FANTASTIC FOUR. In that comic book, violent, abrupt action is matched with exceptionally plentiful dialogue. The dialogue is rich and vigorous, but speaking it would take up more time than the action within the panel allows. Because both the dialogue and the art are of high quality, this sets up a tension that keeps the strip moving at a steady pace. Because it is so compressed and intense, the art, if matched with ordinary dialogue, would splinter the strip into bits and pieces of unrelated action. The dialogue, without Kirby's art, would slow the stories to a crawl because there's so much of it. Together, Lee and Kirby make FANTASTIC FOUR a splendid comic book, although it's a virtuoso display without much relevance for other graphic story writers and artists (especially Lee's co-workers at the Marvel Comics Group).

What all this means for "At Sea" is that Spicer and Gardner were faced with maintaining a steady flow of time over 12 pages without resorting to dialogue. The action alone must carry the story forward, without any help from words. There are pitfalls all along the way with this sort of approach--one between every panel, in fact. If Spicer's breakdown, or Gardner's realization of it, ever falters so that the action in a given panel seems to cover only an instant, then the story will come to a grinding halt in that little strip of white space (unless, of course, that panel has been prepared for adequately). This is just what happens, too many times. Despite the best efforts of Spicer and Gardner, "At Sea" is in effect fragments of a story, and so a failure. There are any number of panels where Gardner conveys the passage of time very effectively (especially on page 17) but not enough to balance those panels that take up only a moment. "At Sea" remains a stunning story, because Spicer in his breakdowns comes so near to accomplishing the impossible, and Gardner in his art meets Spicer'x demands, and more.

There is less to be said about Metzger's "Kaleidasmith," since it has less to say than "At Sea." The story is a strong one, by comparison with "At Sea," but Metzger's execution of his ideas weakens it to some extent, just as Gardner's and Spicer's treatment of "At Sea" strengthens that slender story. Metzger's best work, by far, has come since "Kaleidasmith," in "Master Tyme" and "Beyond Time and Again," a continuing page for a West Coast underground newspaper. Metzger's technique, like Jim Gardner's, has improved rapidly. Built on a strong, individual style, his work now is acquiring the polish that it needs. In a letter to GSM, Ron Harris notes correctly that Metzger's work doesn't always "scan"; that is, it's not always clear what's going on in his stories. However, Harris attributes this incorrectly to the approach Metzger employed in "Master Tyme." The approach is sound, although Metzger's technique fails him more than once. His inking in particular is open to complaint, since sometimes it cancels any impression of depth.

What Metzger did in "Master Tyme" is to challenge the panel-by-panel exposition of most graphic stories as effectively as it's ever been challenged. More, he did it in a science-fiction story filled with alien creatures whose strangeness helped dramatize his innovations. Other artists have rebelled against the tyranny of panels; one thinks immediately of Al Williamson's "collage" pages. Where Metzger differs from most of these artists is that he has preserved the step-by-step telling of his story, efen though abandoning conventional panels whenever he feels it necessary. This means that there's no confusion in the telling of the story--no doubts on where to go next--no sacrifice of continuity for the sake of a "pretty" page.

Metzger has also combined words and pictures as thoroughly as anyone has, no longer segregating the words in dialogue balloons and captions when he feels there's some better way to use them. Here again, there's no confusion about who is speaking, or what purpose the words serve; they're simply used in new ways. Where the lettering does cause confusion, it's not because of the way it's been used, but because Metzger chose the wrong lettering style, or simply didn't do a very good job with his pen.

There are plenty of panels left in the story, and plenty of dialogue balloons; Metzger has not abandoned tradition, but rather supplemented it to achieve the effects he wants. This may involve surrounding an oval picture with words, or separating drawings with "mist" instead of straight inked lines, or using other devices that can't be readily described. The result is a strange, powerful story.

What Metzger has done is extremely important. Even the cartoonist who prefers to stick to the traditional panel-by-panel, dialogue-balloon-and-caption approach should know now that it's not necessary to adhere to these methods to tell a story in a straightforward, unconfusing manner. Knowing that can't help but be liberating.

Wallace Wood's WITZEND represents liberation of another kind. His magazine is a playground for professional comic-book artists, where they can do what they want. All they want to do, evidently, are things the Comics Code Authority wouldn't let them do in commercial comic books. Sex, violence, the psychedelic drugs fad—these are what WITZEND is all about. The fad stories are hoked-up at best; the stories emphasizing violence, like Steve Ditko's "Mr. A," are vicious and evil at worst. Wood's little sex fantasies are pleasant and even charming, but hardly much of an outlet for his tremendous talents as a comic artist and writer. WITZEND, and commercial magazines like Gil Kane's new 35¢ SAVAGE! are the most damning indictment ever of the Comics Code Authority. The Code, designed to protect children, has instead warped the minds of a whole generation of comic-book writers and artists. These men--some of them greatly gifted--have been restricted by the Code for so long that now, when freed of it, they can think of nothing to do but flaunt its most oppressive taboos, like young men daring to smoke in Mother's presence for the first time. With this crop of writers and artists so blighted, the burden falls on younger men who have never worked under the Code and so are not obsessed with it. Fortunately, as GRAPHIC STORY MAGAZINE No. 8 demonstrates, that burden is at last being shouldered.

—M.B.

No, But I Saw the Book

"The Jungle Book." A Walt Disney production, directed by Wolfgang Reitherman.
78 minutes.

Not long after Walt Disney's death, a drawing by one of his former employes made the rounds in the Los Angeles area. It showed St. Peter introducing Disney to a crowd of angry saints, all ready to do whatever violence can be done to a shade. "Walt," St. Peter is saying, "I'd like you to meet A. A. Milne, Lewis Carroll, Hans Christian Andersen, the Brothers Grimm and Carlo Collodi."

If there really is such a lynch mob of disgruntled authors in heaven, it's unlikely that Rudyard Kipling joined it last fall when Walt Disney's last feature cartoon, "The Jungle Book," was released. Except for the names of the characters and the basic situation, Kipling wouldn't recognize the film as having much to do with his two children's books. "The Jungle Book" is one of the most *Disney* Walt Disney features since World War II, and that should mean that *it's* one of the best. Disney was always at his best when he was most himself, and not shoehorning someone else's creation within the confines of his approach to animation. "The Jungle Book" isn't one of the best Disney cartoons, though. There's too much Kipling left in it, just enough to cripple the story line and so the entire film. "The Jungle Book" would have been much better if Disney had gone ahead and cut the umbilical cord.

The story of the Disney "Jungle Book" is drawn from the three Mowgli stories in the first of Kipling's two JUNGLE BOOKS. At the heart of these three stories is the boy Mowgli's conflict with Shere Khan the tiger, which has some rather basic beginnings: Shere Khan wants to eat Mowgli and is cheated of his dinner. The tiger carries a grudge, and Mowgli first must rout him with fire and then kill him by trampling him with a herd of water buffalo, in the stories "Mowgli's Brothers" and "Tiger-tiger!," respectively. The story in between, "Kaa's Hunting" is devoted to Mowgli's education in the ways of the jungle, the education that prepares him for his confrontations with Shere Khan. Its highlight is Mowgli's encounter with the monkeys, from which one of the best sequences in the Disney cartoon is taken.

In the movie, as in the book, Shere Khan has designs on Mowgli's life, but not for the same reasons. We're told that Shere Khan "hates man" and plans to do Mowgli in so that he can't grow up and return to the jungle with a gun, presumably in search ofa tiger rug. It's hard to believe that anyone's mind would work this way if he weren't paranoid, and as George Sanders (who does the tiger's voice) and the Disney animators have portrayed him, Shere Khan is about the coolest cat around. More than a little sadistic, perhaps, but perfectly sane. He goes about his work calmly and impersonally, more like a hired gun than anything else. He never even meets Mowgli until the close of the film, and so it's obvious that there's nothing personal about his plans to kill the boy—he's just handy. All this is in sharp contrast to the Shere Khan of the book, a lame tiger reduced to hunting cattle and men, humiliated and forced to yield his prey to a female wolf, and then watching the symbol of that humiliation grow to manhood and assume a commanding position among the jungle's carnivores. All that could get on a tiger's nerves.

Similarly, while the Mowgli of the book is increasingly aware that he and Shere Khan will some day have a shoot-out, and prepares for that day, the cartoon Mowgli can't figure out what it is that the tiger has against him, can't believe Shere Khan really wants to kill him, and obviously is no match for the tiger in brawn or brains.

Resting as it does on an improbably motivated tiger and a small boy notably lacking in the killer instinct, the plot of the Disney "Jungle Book" is hobbled badly from the start. When several sequences that have little to do with the plot are hung on this slack rope, it breaks and disintegrates. Shere Khan doesn't appear until deep into the film and vanishes from sight and mind frequently after that. Worse, when the plot does surface briefly, it's sometimes handled clumsily. The worst example is a long debate between Bagheera the panther and Baloo the bear over whether Mowgli should stay in the jungle or be sent to a man-village. For several minutes, there's all talk and no action--the sort of thing that's deadly to an animated cartoon. Brief as the debate is, it's supposed to have lasted all night. While a convention like this might be acceptable on the stage, it's not in a motion picture. As a topper, the two animals gradually but obviously lose their black eyes (from a fight with the monkeys) over the course of their debate. The whole scene is a lesson in How Not to Do It.

Under these circumstances, it's little wonder that the climax of the film--the confrontation between Mowgli and Shere Khan--doesn't have any punch. It's been poorly prepared for, and to make things worse, Mowgli doesn't defeat Shere Khan by himself; there's no rising to the occasion. Instead, he takes the advice of four hippie vultures and ties a flaming branch to the tiger's tail. An ignominious defeat, but hardly a famous victory, either.

"The Jungle Book" could have been a comedy about a boy's growing up in the jungle, or it could have been a comedy-adventure about his facing a menace far more malevolent than the Shere Khan of the film. Unfortunately, it's neither.

This is sad, because "The Jungle Book" has the makings of a great cartoon. Mowgli's encounters with the monkeys and the elephants and Baloo the bear may be hell on the plot, but they're beautifully handled, for the most part, and it would have made sense to have built the story around them. Instead, they squash all the life out of it.

Most important, not just individual scenes but the whole Disney jungle "works." It's not Kipling's jungle--which would have impossible to translate satisfactorily into a cartoon--and it's even less a real jungle, but it's a plausible jungle nevertheless. All the principal characters are carnivores, and while we never see them gnawing away at a bloody hunk of raw meat, neither do we see them buddying up to the local grass-eaters. (Shere Khan's hunting is spoiled in one scene, but he is the villain, after all.) These carnivores--principally the wolves--are milder-mannered creatures than real animals, with their own rough and ready social system, and so have little to fear from one another. As a result, Mowgli's life is free of any large-scale dangers, and it makes sense that he grows up in the movie as careless and carefree as most American boys. Kipling's Mowgli is, by contrast, superbly conditioned in body and mind, but he faces a much more hostile world than does Disney's Mowgli. Even the few real dangers that Disney's Mowgli faces--like Kaa the python and Shere Khan--are little more forbidding than crossing the street at rush hour. That's the problem, of course; you don't make movies about kids who cross the street safely. Happily, the movie is also about a cast of animal characters as strong as any ever assembled in a Disney film.

The two best characters in the film are pure Disney, with only the flimsiest ties with Kipling's stories. One character--King Louie the orangutan--doesn't appear in the stories, while Disney's hedonistic Baloo the bear has nothing in common with the Baloo of the stories, the gruff teacher of the Law of the Jungle. Like so many Disney characters, Louie and Baloo strike a nerve--they're archetypes of the kind of adult that children find fascinating, and other adults disapprove. In a word, they're irresponsible. Baloo is nothing if not the Good Uncle, mother's brother who blows in at Christmas loaded with gifts and funny stories and tricks with string. Lovable, but disreputable, and obstinate in his refusal to take life seriously and settle down and get married. Louie is not a relative, and he's not so warm and funny; he may even be a little frightening. A musician maybe, or a circus acrobat, or the best snooker player at the Pastime Pool Hall. It's no wonder that Mowgli finds them more to his liking than he does his guardian, stern Bagheera the panther; the children in the audience probably do, too.

Mowgli himself is notable as the first convincing human character in a Disney feature cartoon. Many Disney characters have been convincing as *cartooned* humans, of course, but all the humans done in anything approaching a realistic style have turned out coy and sentimentalized. Mowgli is, instead, a real boy, alternately appealing and exasperating, and all of a small boy's awkwardness has been preserved in the animation. Boys in earlier Disney cartoons, like Wart in "The Sword in the Stone," fare poorly when compared with Mowgli.

The other characters, if not on this inspired level, are strong almost without exception, thanks largely to the choice of voices. The movie is thick with "Hollywood" voices, but for the first time in a Disney cartoon, they all fit the characters. The *sound* of the voices in an animated cartoon is at least as important as what the characters say (witness Donald Duck, Mickey Mouse, Bugs Bunny). Like the characters, the voices must be caricatured, exaggerated, funny--requirements the voices of Phil Harris, Louis Prima, J. Pat O'Malley and Sterling Holloway fulfill admirably. As *actors*, all these Hollywood personalities may be of less than the top rank, but they're perfect for cartoon roles.

It's fortunate that the voices have been cast so well, since "Jungle Book" is probably the talkiest Disney cartoon ever. It's no accident that the best sequences center on musical numbers, when the talk gives way to action. The music is nothing exceptional, but it gives the Disney animators a chance to prove, if anyone doubted it, that they're still the best in the business. "The Bare Necessities" with Mowgli and Baloo...the sequence with King Louie and the monkeys..."Trust in Me," when Kaa toys with Mowgli...all these sequences have the grace, perfect timing and inventiveness that come only when the resources of full animation are placed in the hands of men who know how to use them.

Unfortunately, not all the animation is up to this high standard. Most of the film has the typical Disney sheen, even in the talky dry spots, but there are places where opportunities have been missed--deliberately, it seems. Take for example the scene in which Colonel Hathi, the Blimpish leader of the elephants, forgets to tell his marching column to halt; the marchers plow first into the colonel and then into one another. It's a fine idea, but little of the pileup itself is shown. Instead, we're shown Hathi grimacing and groaning as the other elephants smash into him. When the pileup is shown, it's only briefly, and with a minimum of movement--it could have been animated by Hanna-Barbera. Compare this scene with that moment in "Dumbo" when the huge pyramid of elephants tumbles, and you'll get some idea of how things have changed in animation in the last quarter-century. Similarly, some of the animation of Kaa the python is used twice, and there are moments when the timing seems to be ever so slightly off, as when Mowgli falls from the tree into the river at the close of the film. Even the multiplane camera is used to ill effect at some points, as when Baloo is floating down a stream with Mowgli on his stomach. The trees they pass behind look like nothing but cardboard cutouts.

"The Jungle Book" seems to be the first Disney feature seriously damaged by cost-cutting, even though "Sleeping Beauty" was the last really extravagant Disney cartoon. If the forces of false economy have infiltrated the Disney cartoons, the last stronghold of full animation, then things are in a bad way. Hopefully, "Jungle Book's" great boxoffice success will rout the enemy.

Although "The Jungle Book" isn't as good as it could have been, its virtues still outweigh its faults; there are plenty of diamonds among the ashes. It's probably most valuable as a reminder that Walt Disney was really a *modern* film-maker. Most people think of Disney as a re-teller of old fairy tales (and some new ones), but he really wasn't very good at that. Looking at a fairy tale in the Disney version is like looking at an aging Hollywood actress through those filters they use--the warts and wrinkles may be smoothed away, but so are most of the life and personality. Disney imposed a uniform "long-ago-and-far-away" feeling on his fairy tales, instead of letting the stories set their own tone. As a result too many Disney features are full of cuteness and false sentiment, with idealized characters, both human and animal. Disney simply didn't understand fairy tales, nor the works of many children's authors, especially English authors. There's a serenity at the heart of many English stories--ALICE IN WONDERLAND, THE WIND IN THE WILLOWS, WINNIE THE POOH--that was alien to Disney, whose natural bent in his cartoons was toward brashness, energy, gaiety, and a mild, healing wit. In too many features, Disney tried to stir these qualities into stories where they just wouldn't mix. Perhaps the opportunity to make striking advances in animation techniques was the primary consideration in Disney's choice of stories for features; perhaps boxoffice considerations were foremost. Whatever, his choices weren't always happy ones.

Disney's fairy-tale features come alive--if they do--only when the fairy tale itself is shunted to one side and the purely Disney characters take the stage. The dwarfs in "Snow White" are the prime examples; the movie now seems almost embarrassingly dated until they appear, when it suddenly becomes clear just why "Snow White" is a great film. There are plenty of later examples--Lucifer the cat, and the mice, in "Cinderella," the battle of the wizards and the episode with the squirrels in "The Sword in the Stone," perhaps even Thumper in "Bambi." But when opportunities like these are missed--or the story simply doesn't provide them--the result frequently is a grim, relentless flailing away at the audience in search of laughs, or any favorable reaction. "Sleeping Beauty" is probably the outstanding example of how bad things can get.

"The Jungle Book" doesn't have much in common with "Sleeping Beauty," though. With its funny, cartoony animals and comfortable good humor, it's closer kin to the shorts of the '30s and features like "Dumbo" and "101 Dalmatians" and "The Reluctant Dragon." All these films are either pure Disney or else the source material has been submerged in the Disney approach. If "The Jungle Book" is not one of the best Disney features, it's still a statement of what Walt Disney was all about. As such, it's a fitting monument.

---M.B.

QUESTIONS and ANSWERS

The numbers in parentheses before each question and each answer identify the question and the issue in which it first appeared. Question 9-59, for example, is the 59th question asked since this series began; it was first asked in this, the ninth issue of FUNNYWORLD.

Questions are invited, particularly on the Dell "funny-animal" comic books; it's in this area that I'm most nearly expert. Questions about any comic books, animated cartoons and comic strips are welcome, though. What I can't answer one of my readers likely can. Except as noted otherwise, the questions and answers are mine.

—MIKE BARRIER

Q:

(9-59) The Kansas City STAR, late last year, carried an article on a poet named Dorothy Brown Thompson. (The article was reprinted in the ARKANSAS GAZETTE, which is where I read it.) The article contains this paragraph: "The most interesting thing about a visit to her work room is to glance through her scrapbooks, and to discover, for example, her work illustrated by such notable artists as Robert Lawson...and (some 30 years ago when she was just starting) by a young man named Walt Kelly, then an illustrator for St. Nicholas magazine. Kelly's drawings at that pre-Pogo time were mostly of people, but for the cover featuring one of Mrs. Thompson's poems he did include a sea lion wearing a necktie." This was the first I had heard of Kelly's working for ST. NICHOLAS, although I knew that he had done some work for very early comic books before going to work for Disney. Can anyone fill us in on Kelly's ST. NICHOLAS work, and whatever else he did before going to the West Coast?

(9-60) From JOHN FAWCETT: Did Koko the Clown and Farmer Alfalfa ever appear in comic books? If so, where?

(9-61) From PHIL SEULING: I've been working on tabulating some early comic books, and I'd like to be filled in on any dates or numbers I don't have. All numbers, dates, etc., have been taken from actual copies of the comic books. No guesswork or assumptions are involved. These are the comics covered so far:

AMAZING MAN COMICS (Comic Corp. of America; Springfield, Mass.) - 6, Oct. 1939; 11, April 1940; 15, Aug. 1940; 19, Jan. 1941; 20, Feb. 1941; 23, Aug. 1941.

AMAZING MYSTERY FUNNIES (Centaur) - Vol. 2, No. 2, Feb. 1939; Vol. 2, No. 5, May 1939.

ARROW (Comic Corp. of America) - 3, Oct. 1941.

THE COMICS (Dell) - 5, Sept. 1937.

THE COMICS MAGAZINE (Chicago) - Vol. 1, No. 1, May 1936; Vol. 1, No. 2, June 1936.

DETECTIVE PICTURE STORIES (Comics Mag. Co., N.Y.) - 1, Dec. 1936.

FUNNY PAGES (volume and issue in parentheses; others are whole numbers) - 7, Dec. 1936; 26 (3/4), June 1939; 29 (3/7), Sept. 1939; 30 (3/8), Oct. 1939; 32 (3/10), Dec. 1939; 33 (4/1), Jan. 1940; 36, Apr. 1940; 37, May 1940; 38, June 1940.

KEEN DETECTIVE FUNNIES (Centaur) - Vol. 1, No. 9, Aug. 1938; Vol. 1, No. 10, Oct. 1938; Vol. 2, No. 3, Mar. 1939.

KEEN KOMICS (Centaur) - Vol. 2, No. 2, Sept. 1939.

STAR COMICS - 2, Apr. 1937; 4, June 1937; 5, July-Aug. 1937; 6, Sept. 1937; Vol. 2, No. 1, Feb. 1939; Vol. 2, No. 6, July 1939; Vol. 2, No. 7, Aug. 1939.

STAR RANGER COMICS - 4, June 1937; 5, July-Aug. 1937.

(Phil's address, for those who can help with his research: 2883 West 12 Street, Brooklyn, New York 11224.)

(9-62) From KEN BARISH; Who was the artist for the White Eagle stories in the Dell INDIAN CHIEF comics of the 1950s? Also does anyone have copies of this comic for sale? I have 20, 22, 24-31. (Ken's address, for anyone who has any of his wants: 139-09 84th Drive, Apartment 604, Jamaica, New York 11435.)

(9-63) From JOHN FAWCETT: When did Captain Midnight start appearing in THE FUNNIES?

(9-64) From TOM ANDRAE: Were there any super-hero characters (I.e., having superhuman powers) before Superman who appeared in comic books? I have a 1936 issue of THE COMICS, No. 1, with a Siegel and Schuster story--is this their first?

(9-65) From TOM ANDRAE: Is there any checklist available or can anyone list the Mickey Mouse films between 1928 and 1930? Also, is there anyplace where I can obtain film clips, frames or reprints of clips from these movies (especially 1928)? Also Mickey Mouse art in 1928 and 1929 and Donald Duck in 1934?

> (VANGUARD No. 2--the address and price for which are given on page 3--contains a filmography of Mickey Mouse cartoons, compiled by Luis Gasca, and it lists these Mickey cartoons: 1928 - Plane Crazy, Gallopin' Gaucho, Steamboat Willie, The Barn Dance. 1929 - The Barnyard Battle, The Karnival Kid, The Jazz Fool, Jungle Rhythm, The Opry House, When the Cat's Away, Mickey's Follies.)

(9-66) From TOM ANDRAE: What is the earliest published Mickey Mouse art? Anything in 1928, 1929?

(9-67) From TOM ANDRAE: What dates of Mickey Mouse comic strips were published in WALT DISNEY'S COMICS & STORIES? Dailies only or also Sundays?

> (VANGUARD No. 2 contains a great deal of information about the Mickey strips reprinted in WALT DISNEY'S.)

(Tom's address, for anyone who has any of his wants: 1078 Peralta, Albany, California 94706. But please send the answers to his questions to FUNNYWORLD; the rest of us are interested, too.)

(9-68) I'd like to know when, and in which cartoons, the following characters first appeared: Porky Pig, Daffy Duck, Tom and Jerry. The most reliable-looking dates I've seen are 1934 for Porky Pig, 1935 for Tom and Jerry, and 1937 for Daffy Duck. Of course, it's entirely possible that these characters evolved slowly over a period of months or even years; I've seen one early MGM cartoon, for example, with a mouse and a cat that are plainly Tom and Jerry, yet the cat is called "Jasper." In any event, I'd like to know the circumstances of these characters' origins, whatever they were.

(9-69) A Disney character who is popular overseas, but never seen in American Disney material, is Eega Beeva, a strange little humanoid wearing only black shorts, and with outsize head, hands and feet. I believe Eega Beeva first appeared in the Mickey Mouse daily strip in the late '40s, as a visitor from the future; can anyone supply information about his origin?

(The following questions were first asked in earlier issues.)

(3-2) This question, which has been partially answered, concerns the "Sis Sez" cartoons by "Marge" (Marjorie Henderson) in KING COMICS. Left unanswered at this point are these questions about Marge and her characters:

(a) Did "Sis Sez" appear in KING Nos. 2 or 3? (It was not in No. 1, but did appear in KING Nos. 4-61)

(b) Did Marge do either gag panels or strips for any other early comic books?

(c) Did Little Lulu appear in any comic books before Four Color 74 was published in 1945?

(3-3) There was 1959 Dell Four Color comic book (No. 1072) called "Marge's BLYTHE," featuring a teen-aged character presumably created by the creator of Little Lulu. I know of no other comic book appearances by "Blythe," and I can't recall seeing her in magazine panels or elsewhere. Does anyone know anything about this character?

(3-4) Who was the cartoonist who did so many "Mickey Mouse" stories in the late '40s and early '50s--"Sky Adventure," for example, and serials like "Monarch of Medioka"? (Floyd Gottfredson did the original newspaper serials, of course; I'm talking about the re-drawn versions. This cartoonist was identified in the GUIDA A TOPOLINO as Harvey Eisenberg, but this identification is definitely incorrect.)

A:

(3-1) The early Walter Lantz comic books

From JOHN FAWCETT: THE FUNNIES No. 64 has a Spirit of '76 cover with (left to right) Oswald, Andy Panda and Little Eight Ball. Eight Ball has a three-page story, Oswald an eight-page story (with a great gray Woody Woodpecker)...so it appears that No. 64 was the first appearance for those two. Neither appears in No. 63.

(3-15) Changes in the title of NEW FUNNIES in 1958-59

From LEONARD HOLLMANN: The first change began with issues 259 and 260 (Sept. and Oct. 1958), which were titled NEW TV FUNNIES. Issues 261 to 271 (Nov. 1958 to Sept. 1959) were called TV FUNNIES. Then issues 272 and 273 (Oct. and Nove. 1959) were again titled NEW TV FUNNIES. With issue 274 (Dec. 1959) the title is once more NEW FUNNIES.

(6-32) Ted I. Osborne

VANGUARD No. 2 has answered my question about the identity of Ted I. Osborne, who was mentioned in a TIME article in the late 1930s as "preparing" a Mickey Mouse comic strip. Floyd Gottfredson, the strip's artist and writer for many years, says in an interview in VANGUARD that Osborne worked with him on the strip in 1934-39, alternating with another writer in preparing the dialogue after Gottfredson had plotted each serial. There's no mention in the interview of what other duties Osborne had at the Studio, although presumably he did something else beside working on the Mickey strip.

(7-38) ME's GHOST RIDER comic book

From RICK DURELL: I now know there were at least 11 issues of GHOST RIDER.

(8-50) The various magazines called THE COMICS

Phil Seuling's question (9-61) lists the issues he has of the comic books involved in the COMICS/FUNNY PAGES tangle, which may help a little in clearing up the confusion. However, for all practical purposes Question 8-50 remains unanswered. Can't anyone shed some light here?

(8-52) The early Mickey Mouse comic strips

From ALFREDO CASTELLI: The first Mickey Mouse daily strip is dated January 1, 1930. The first Sunday page is dated March - , 1930. The bad reproduction in the old Italian magazine that reprinted it makes the exact date impossible to determine.

(VANGUARD No. 2 also contains extensive information about the very early Mickey strips, including a reproduction of the first daily strip.)

(8-54) The "Superman and the Dam" story

From RICK DURELL: ACTION COMICS No. 5 has the "Superman and the Dam" story. This story was reprinted in SUPERMAN No. 3.

(8-56) The early Mickey Mouse cartoons

From ALFREDO CASTELLI: "Plane Crazy" and "Gallopin' Gaucho" (not "Gauchoes") were produced in late 1927. The order of release is "Steamboat Willie" (third film produced), July 29, 1928; "Gallopin' Gaucho" (second film produced), August 2, 1928, and "Plane Crazy" (first film produced), September 15, 1928.

(8-57) Donald Duck in the Mickey Mouse comic strip

From ALFREDO CASTELLI: Donald Duck first appeared in the Mickey Mouse comic strip on March 14, 1935, selling newspaper for Mickey Mouse, editor of the "Daily War Drum." He has an active role in "The House of Seven Haunts," after brief appearances in "Clarabelle's Romance" and "The Great Ostrich Race." In the Sunday pages, he has his first active role in "The Overcoat Mystery," which ran from February 17, 1935, to March 24, 1935.
From RICK DURELL: Donald Duck first appeared in the Mickey Mouse Sunday strip February 10, 1935. There was no fanfare, so to speak. He was just there trying to lure a puppy away from a small boy when Mickey comes along and more or less saves the day.

LETTERS

From RICHARD KYLE: "Whither Animation" is excellent. I hope it'll be the first of many such pieces. I saw the Williams broadcast myself, and my views generally correspond with yours. However, Williams' preoccupation with "Slowing-down" realistic movement isn't entirely ill-founded, even if his reasons are. (There are many human activities that become ludicrous when they are seen in slow motion. Prize fights often look absurd in slow-time.) We have become obsessed with so-called "realistic" movement since the advent of sound. Silent motion pictures often expanded or contracted time, imperceptibly as well as obviously. More and more, before sound, silent films concerned themselves with psychological time--the time that seems to pass, not the actual "realistic" time that tick-tick-ticks by. However, with the introduction of sound, the aural images forced the movie makers to return to real-time visual images. Audiences were so conscious of sound and so sensitized to it that they could not maintain the "suspension of disbelief" when fast- or slow-time pictures were played against real-time sound. (And fast- or slow-time sound was absolutely unthinkable.) It has only been in the last few years that movie makers have been able to return to psychological time, again. The audience, at last, recognizes that the aural film image is fully as subjective as the visual one, and films from Tom Jones on to today's latest programmer feel perfectly free to use psychological time. Psychological time can be overdone, of course--anything can. However, realistic time was never exactly realistic. Human beings do not perceive action in films (or on the stage, for that matter) in quite the way they do in real life. They react more slowly, probably because they are not directly involved in the action themselves. Consequently, "real-time" is actually perceived as fast-time by the film-goer. (Actors, especially in films and television, deliberately move more slowly than they would in life, in the sam situations--but they seem to move as quickly as ever.) In substantial measure, then, I suspect that the "dignity" Williams finds in slow-motion films is the actual dignity we see in life when we look about us. The camera has been lying to us--in one way or another--for more than a century now, and it is time we recognized it. What the camera sees is not real, despite everything we've been taught, and I believe animation is potentially capable of uncovering the falsehoods and exposing them. Costs are the limiting factor, obviously. However, the final solution will probably emerge from computers. Computers now exist which can "rotate" a simple three-dimensional figure drawn on a TV-live screen. Ultimately, I imagine all of the purely (or nearly) mechanical work in animation can be done away with: the in-between drawings, as well as a lot of the actual animation, since the size of figures and their clothing and many other variable can be controlled within the computer, and it shouldn't be necessary to redraw very similar images. Too, a single computer-

(Continued at the bottom of Page 44.)

BARKS BIBLIOGRAPHY (continued from Page 21)

	scientist whose machine has enlarged them, then faces disaster when Donald wrecks the machine that controls the giant creatures. (This story, and the other in the same issue, are only three panels deep.) DONALD DUCK in Water Ski Race - 6 - Donald's water skis keep flying off his feet until Daisy suggests chaining them on, which enables Donald to win a water ski race.
65, May-June 1959	Front cover.
68, Nov.-Dec. 1959	DONALD DUCK The Master Glasser - 5 - Donald, a master at repairing broken glass, breaks glass all over Duckburg with a huge tuning fork.
70, Mar.-April 1960	Front cover.
71, May-June 1960	Front cover. HUEY, DEWEY AND LOUIE Rainbow's End - ½ - Uncle Scrooge is first to the end of the rainbow.
72, July-Aug. 1960	Front cover.
73, Sept.-Oct. 1960	Front cover.
77, May-June 1961	Front cover.
79, Sept.-Oct. 1961	Front cover. UNCLE SCROOGE Poor Loser - 1 - Scrooge and the ducks race bacteria under a microscope.
80, Nov.-Dec. 1961	Front cover.
81, Jan.-Feb. 1962	UNCLE SCROOGE The Sleepies - 1 (inside back cover)- At Donald's suggestion, Scrooge counts piggy banks to put himself to sleep.
83, June-Aug. 1962	Front cover.

---Gold Key issues of DONALD DUCK will be covered in a special Gold Key section, under code number 10037.

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LETTERS (Continued from Page 43)

programmed drawing could be theoreticall capable of delivering an image from any vantage point--that is, the computer could render a top- or side- or three-quarter view of the same drawing. When this technological level is reached, anything will be possible in animation, and it will be available at a reasonable price.

(The letters section had to be cut this issue, since this issue is already so large, and costly. It should be back to its normal length of three pages or more in FUNNYWORLD No. 10.)